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A STUDY OF THE STYLE OF HENRY JAMES'S LATE NOVELS

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ABSTRACT

Utilizing quantitative and reductionist analysis, the study describes the style of Henry James's late novels more precisely than have previous critics. Samples from The Ambassadors, The Wings of the Dove, and The Golden Bowl (late style), and Daisy Miller, Watch and Ward, and The American (control early style) have been used.

The quantitative analysis of standard stylistic features provides information basic to the study of James's style. From the larger sample taken, a more accurate average sentence length for James's early and late styles is derived (APPENDIX I). For the first time, James's percentage of initial connectives and percentage of occurrence of all parts of speech (TABLE I) in both styles is given. James's parts of speech distribution is compared with existing analyses of other English and American authors (TABLES II and III).

The quantitative analysis of observed stylistic features tests the previous conclusions of critics by subjecting their observations to quantitative analysis. The percentage of occurrence of Proper, Concrete, and Abstract Nouns (TABLE IV), and Transitive, Non-transitive, Past Perfect, and Broken Verbs (TABLE V) are shown. Also considered are the occurrences of parenthetical expressions, adverbs, qualifying negatives, weak conjunctives, and quoted material that is not dialogue.

The reductionist analysis uses Louis T. Milic's Propositional Reduction method to reduce the sentences in twenty paragraphs of both styles to Propositions: a basic minimum form of the sentence. Each Proposition is assigned a logical function symbol, and the symbols for all the sentences in each paragraph are arranged in a Logical Diagram to represent patterns of paragraph development (APPENDIX II). James's Logical Diagrams are compared with those of three of his contemporaries. The percentage of occurrence of types of Propositions in James's early and late styles is shown in TABLE VI. The Propositions are compared to their original sentences to demonstrate James's interruption of paragraph flow, and his use of repetition, pronouns, and parenthetical expressions.

James's late style, both in sentence and paragraph structure, is shown to stress relation and modification, abstraction, states of being, and arrested forward movement. This specific stylistic information illuminates and supports much previous, less specific critical comment on James's late style.

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CHAPTER I

Critical Background and Method

> The literary essays of Henry James, his letters and his Notebooks all bear witness to the lucidity and the application, with which he undertook his work as a novelist and critic. "It is art that makes life," he wrote, "makes interest, makes importance. . . and I know of no substitute whatever for the force and the beauty of its process." Little in his existence mattered outside his creative dedication and constant thought about the techniques of writing. He never ceased to elaborate his method and to seek new means of expression. He is one of the most outstanding literary theoreticians of his times, one of those who wished to change the concept and ends of fiction, to turn the genre into an equally aesthetic and psychological medium. He himself succeeded in creating a profoundly original style.
>
> -Georges Markow-Totevy[1]

No aspect of James has been as frequently attacked or as vigorously defended as this "profoundly original style" which he created in his later works. Yet in no other writer is style a more integral part of the total art, and any full assessment of Henry James must take his style into account. How clear an understanding of this late style do we have?

There have been numerous approaches to the late style of Henry James, which may be summarized under three categories. The first of these is the study of James's

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[1]Georges Markow-Totevy, Henry James, trans. John Cummings (New York: Funk & Wagnalls, 1969), p. 123.

revisions of his own work as a key to his late style. The second approach is to consider the total body of the late works and to sum up James's style in an impressionistic and metaphoric comment. The third approach includes analyses of a single aspect of the late style, and of several aspects in a very limited sample of James's writing.

The studies of James's revisions are interesting in that they seem to reveal a change in the perspective of his critics. The earlier studies are critical of James's revisions; the later ones, sympathetic. Clara F. McIntyre, writing in 1912, said that in the revision of Roderick Hudson, "the clean, clear-cut lines have been blurred in the revising . . . . He has tried to amplify, but one feels often that he has succeeded only in diluting."[2] Robert Herrick, in 1923, spoke of the dangers of an older self loose on the finished products of a younger self.[3] In 1924, Hélène Harvitt noted James's greater tendency to analyze, a greater use of similes and metaphors, and the insertion of concrete, common statements and expressions; but concluded that "the effect of that introspective, analytical trail is an obscurity of spontaneous, natural

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[2]Clara F. McIntyre, "The Later Manner of Mr. Henry James," PMLA, 27 (1912), 356.

[3]Robert Herrick, "A Visit to Henry James," Yale Review, 12 (July 1923), 735-741.

passages, making them labored, heavy, ambiguous, and sometimes almost impenetrable."[4] Raymond D. Havens, in the following year, took exception to Miss Harvitt's conclusions, saying that "the changes were made in the interest of greater clarity and definiteness, of euphony, and of fresher, less hackneyed phrasing."[5] Finally, in 1945, Royal A. Gettmann wrote: "James's intention in revising was to replace the general word with the exact word . . . intensify concreteness . . . that is, to thicken the sensuous texture of his writing."[6]

These studies limit themselves, for the most part, to conclusions about the method and effectiveness of James's revisions of his earlier work. Often, however, it is implied or stated that conclusions about James's revisions are synonymous with statements about his late style in writing new works. This is not the case. If one studies revisions, one can only reach conclusions about the subject of the study, not about another distinct activity that happens to be going on at the same time. Inferences about James's late style based on studies of

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[4]Hélène Harvitt, "How Henry James Revised Roderick Hudson: A Study in Style," PMLA, 39 (March 1924), 227.

[5]Raymond D. Havens, "The Revision of Roderick Hudson," PMLA, 40 (June 1925), 433.

[6]Royal A. Gettmann, "Henry James's Revision of The American," American Literature, 16 (Jan. 1945), 280.

his revisions may be accurate (or may not), but they cannot be relevant. When one considers the very different natures of revision and creation, this lack of relevance is, I think, immediately apparent. In revision, an author works with a fixed, perhaps dead, conception which can only be altered within an existing framework, while in creation an author's expression is an integral part of the developing concept.

This error of considering revision and creation synonymous is committed by both F. O. Matthiessen and Ford Madox Ford. Matthiessen says, "The later James was more concrete";[7] and Ford comments, "[James's style] is lucid, picturesque and as forcible as it can be, considering that he writes in English."[8] These statements are acceptable as impressionistic and metaphoric comments--indeed they are largely that--but the revision studies Matthiessen and Ford offer as proof cannot be accepted as proof of anything other than James's technique of revision.

The second approach to the later style of Henry James consists of summing up a general impression of the late works in a metaphoric or in an abstract statement.

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[7]F. O. Matthiessen, Henry James: The Major Phase (New York: Oxford University Press, 1944), p. 157.

[8]Ford Madox Ford, Henry James: A Critical Study (New York: Dodd, Mead, 1916), p. 123.

These intuitional comments depend on the skill and sensitivity of the individual critic and his familiarity with the works of James's late period. The following are some examples of this type of stylistic comment on the late style of Henry James. Robert L. Gale speaks of James's "varied, elaborate, and masterfully articulated style."[9] Austin Warren says:

> Henry's later manner is an allegro slowed down to a largo, the conversational in apotheosis. "Literary" as, all sprinkled with its commas of parenthesis, it looks on paper, it is an oral style; and, verifiably it becomes clear, almost luminous, if recommitted to the voice.[10]

Leon Edel calls the style, ". . . elaborate--one might indeed say baroque";[11] Joseph Warren Beach speaks of its "density";[12] and Laurence Bedwell-Holland writes:

> His [James's] form is distinct and tangible yet more plastic than generally denotative or emblematic prose, aiming beyond the given specifications of actuality, emblems, and types toward a new reality which is the offspring of what it finds and what it makes.[13]

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[9]Robert L. Gale, The Caught Image: Figurative Language in the Fiction of Henry James (Chapel Hill, N.C.: University of North Carolina Press, 1964), p. 248.

[10]Austin Warren, "Henry James: Symbolic Imagery in the Later Novels." In his Rage For Order: Essays in Criticism (Chicago: University of Chicago Press, 1948), p. 143.

[11]Leon Edel, Henry James: The Treacherous Years, 1895-1901 (Philadelphia: Lippincott, 1969), p. 176.

[12]Joseph Warren Beach, The Method of Henry James (Philadelphia: Albert Saifer, 1957), p. 6n.

[13]Laurence Bedwell-Holland, The Expense of Vision: Essays on the Craft of Henry James (Princeton; Princeton University Press, 1964), p. 88.

While these judgments on James's late style are intelligible in their contexts, show a general consistency, and are evocative and suggestive of the quality that is the late style of James, it seems reasonable to expect that a more exact description should be possible.

Attempts have been made to provide such a description. These attempts constitute the third approach to the late style of Henry James, which includes analyses of a single aspect of the late style, and analyses of several aspects in a very limited sample of James's writing. Studies made within this approach have been extremely diverse. As might be expected, there have been several studies of James's images as the key to his style,[14] the most successful of which are Dorothea Krook's "The Method of the Later Works of Henry James,"[15] and R. W. Short's "Henry James's World of Images."[16] There have been single thesis studies such as John Henry Raleigh's attempt to explain James's style in terms of James's

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[14]As opposed to studies of James's images themselves. For these see Gale's, The Caught Image, and Alexander Holder-Borell's, The Development of Imagery and Its Functional Significance in Henry James's Novels, The Cooper Monographs, no. 3 (Bern: Francke Verlag, 1959).

[15]Dorothea Krook, "The Method of the Later Works of Henry James," London Magazine, 1, no. 6 (July 1954), 55-70.

[16]R. W. Short, "Henry James's World of Images," PMLA, 68 (Dec. 1953), 943-960.

"Empiricism."[17] And there have been what might be called listings of James's paragraphs with running commentary, such as Charles R. Crow's "The Style of Henry James: The Wings of the Dove."[18] Here, as an example of Crow's approach, is his comment on one of his quoted paragraphs: "These sentences need no analysis. By their gatherings and their pauses they make their comment on what James's style can do."[19] But, analysis is the task of the analyst of style, and Crow's terms "gatherings" and "pauses" reveal that without close analysis, one falls back on abstract comment.

There have, however, been close analyses of James's late style. Notable among those that treat mainly one aspect of the late style are studies by George Knox,[20] Jane P. Tompkins,[21] and Hisayoshi Watanabe.[22] Those that

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[17]John Henry Raleigh, "Henry James: The Poetics of Empiricism," PMLA, 66 (March 1951), 107-123.

[18]Charles R. Crow, "The Style of Henry James: The Wings of the Dove." In Harold C. Martin, ed., Style in Prose Fiction: English Institute Essays 1958 (New York: Columbia University Press, 1959), pp. 172-189.

[19]Crow, p. 183.

[20]George Knox, "James's Rhetoric of 'Quotes,'" College English, 17 (Feb. 1956), 293-297.

[21]Jane P. Tompkins, "'The Beast in the Jungle': An Analysis of James's Late Style," Modern Fiction Studies, 16 (Summer 1970), 185-191.

[22]Hisayoshi Watanabe, "Past Perfect Retrospection in the Style of Henry James," American Literature, 34 (May 1962), 165-181.

examine James's style generally are David Lodge's "Strether by the River,"[23] Ian Watt's "The First Paragraph of The Ambassadors: An Explication,"[24] and R. W. Short's "The Sentence Structure of Henry James."[25] These excellent studies give specific information about James's style, combined with traditional comment on the relation of the sample studied to the total context of the work in which it appears, but they are not as convincing as they might be because their sample is so limited.

. . .

The present study attempts a broad analysis of the late style of Henry James that builds on or relates to previous studies. It uses a structural approach in order to isolate as much specific stylistic information as possible about the individual elements of James's late style. But before going into detail about the methods of this study, it will be helpful to consider some general

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[23]David Lodge, "Strether by the River." In his Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel (New York: Columbia University Press, 1966), 189-213.

[24]Ian Watt, "The First Paragraph of The Ambassadors: An Explication," Essays in Criticism, 10 (July 1960), 250-274.

[25]R. W. Short, "The Sentence Structure of Henry James," American Literature, 18 (May 1946), 71-88.

controversies concerning the study of style. While there are almost as many approaches to the study of style as there are analysts, perhaps three dichotomies summarize the basic variant philosophies involved: subjective versus objective; textual versus isolative; and organic versus logical. These categories are meant to be informative rather than definitive. They are not mutually exclusive and they overlap, but, taken together, they include the basic assumptions of an extremely varied literature on the subject of style.

The subjective/objective dichotomy divides European stylistics from American linguistic approaches to style. Such Europeans as Leo Spitzer and Stephen Ullman proceed subjectively. Although they know much about linguistics or philology, or both, and therefore their subjective judgments are undoubtedly valuable, their approaches are essentially inimitable. Also, European stylistics depends on the critic's observation of linguistic deviation, and there is a danger here. Stanley Edgar Hyman points out:

> This method of stylistic analysis--of concentrating on the peculiarities of style, on traits differentiating it from the surrounding linguistic systems--has obvious dangers. We are likely to accumulate isolated observations, specimens of the marked traits, and to forget that a work of art is a whole. We are likely to overstress "originality," individuality, the merely idiosyncratic. Preferable is the attempt to describe a style completely and systematically, according to linguistic principles.[26]

26Stanley Edgar Hyman, The Armed Vision (New York: Alfred A. Knopf, 1952), p. 185.

American linguists follow this latter course. They attempt to set up standard categories of inquiry that will yield information about all writing. Their methods, fruitful already in the study of poetry, cannot be said to be completely adequate to the study of prose fiction as yet, but their intention is plain--greater objectivity.

The textual/isolative dichotomy divides literary critics from linguists. The literary critic, as a rule, is only willing to study specific structural aspects of a writer's style as they immediately relate to the context in which they occur. Any other method of inquiry is viewed as outside the sphere of literature. René Wellek and Austin Warren write, "Linguistic study becomes literary only when it serves the study of literature, when it aims at investigating the aesthetic effects of language."[27] Linguists, on the other hand, point to analysis which abstracts literary language for initial study. "Linguistic method," says Nils Enkvist, "should avoid initial reference to extralinguistic meaning."[28] And John Spencer and Michael Gregory write specifically of the study of style:

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[27]René Wellek and Austin Warren, Theory of Literature (New York: Harcourt, Brace, 1942), p. 180.

[28]Nils Eric Enkvist, "On Defining Style: An Essay in Applied Linguistics." In John Spencer, ed., Linguistics and Style (London: Oxford University Press, 1964), p. 54.

> When the language of a text is examined, not as a source of information about plot or character or thought, but as the major focus of attention in the dialectical process--that is, when the response is primarily to the use of language itself--the critic may be said to be examining the style of the text.[29]

The organic/logical dichotomy is a philosophical one. The organic position is held by those aestheticians--Benedetto Croce for one--who believe that style cannot be separated from utterance, and that each utterance is logically different from any other, no matter how synonymous two statements may seem. The logical position is held by those who think alternative statements of the same logical idea are possible, and that style can be discussed divorced from its logical and emotional context. Louis T. Milic defends this latter view thus:

> Theoretically, of course, the complete dichotomy between these two entities should not be insisted on. After all, we know too little about how the mind works with verbal images to be able to claim a theoretical understanding of the relation between thing, idea and word. But for practical purposes, the claim that style and substance are separate entities which can be kept apart for the purpose of analysis seems fully consistent with intuition and experience.[30]

The present study is, in these terms, mainly objective, isolative, and logical. Three separate approaches

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[29]John Spencer and Michael Gregory, "An Approach to the Study of Style." In John Spencer, ed., Linguistics and Style, pp. 62-63.

[30]Louis T. Milic, Stylists on Style (New York: Charles Scribner's Sons, 1969), p. 3.

to the late style of Henry James are utilized. The first two are quantitative analyses; the third is a reductionist analysis. Each approach is made to one of James's late works and one of his early ones. This procedure provides three separate profiles of the late style that may be combined and compared; and, for each profile separately and for all three combined, a control description of the early style.

The investigation is limited to James's novels. Unrevised editions of all works are used to avoid revised work and ensure the accuracy of conclusions about the stage in James's writing career each novel represents. The Wings of the Dove (1902), The Ambassadors (1903), and The Golden Bowl (1904), James's three late novels, are used as the sample for his late style; and The American (1877), Watch and Ward (1878), and Daisy Miller (1879), James's three early novels, are used as the sample for his early style. To avoid bias, specific pages for sampling are chosen from these works by means of a random number table.

The first quantitative analysis involves a sample of three hundred consecutive sentences from The Ambassadors and three hundred consecutive sentences from Daisy Miller. A count is made of such standard stylistic features as sentence length, parts of speech distribution, and initial connectives. The counts for the two samples are compared

with one another and with existing studies of other authors, such as Pater, Joyce, Twain, Woolf, Huxley, and Greene.

The second quantitative approach also involves a sample of three hundred consecutive sentences from two novels, this time The Wings of the Dove and Watch and Ward. A count is made of stylistic features observed by previous analytical critics: George Knox, Jane P. Tompkins, Hisayoshi Watanabe, David Lodge, Ian Watt, and R. W. Short. This count relates the present study to previous stylistic analyses by testing their conclusions through an application of these conclusions to a large sample of James's writing. The count of the early work and the count of the late work are compared to determine to what extent these features characterize James's late style as opposed to his early one.

The third approach is radically different. Developed by Louis T. Milic, it is a method called Propositional Reduction.[31] In the Propositional Reduction, a paragraph is selected for analysis by random number table, and each sentence in the paragraph is reduced to a proposition. This proposition is the basic minimum form of the original sentence, stripped of all its recognizable stylistic adornment. Each proposition is assigned a symbol to represent its logical function in the structure of the paragraph. Using these symbols, a Logical Diagram is constructed for

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[31]Milic, pp. 18-22.

each paragraph in order to determine the logical pattern of the author's paragraphs. This pattern is then compared to the logical patterns of James's contemporaries to discover any unique logical pattern that forms a part of the style of James. When these steps are completed, each proposition is compared to its original sentence in order to illuminate stylistic features of the original sentence.

In the present study, twenty paragraphs from The Golden Bowl, and twenty paragraphs from The American are submitted to the Propositional Reduction Method. The results for the late and early work are compared; and the Logical Diagrams for both are compared with Logical Diagrams of paragraphs of Joseph Conrad, H. G. Wells, and Arnold Bennett to compare James's late paragraph patterns with those of three English writers of the same decade.

The completed results of the three approaches are then combined into a total picture of the late style of Henry James, and a control description of his early style. This total picture of the late style of Henry James is mainly objective, isolative, and logical. It contains specific stylistic information about James's late style arrived at in such a way that each step of the study can be checked and duplicated. The study is consistent with the modern tendency that Stanley Edgar Hyman notes:

> In the foreseeable future, literary criticism will not become a science (we may be either resigned to this or grateful for it), but increasingly we can expect it to move in a scientific direction; that is, toward a formal methodology and system of procedures that can be objectively transmitted.[32]

After this picture is achieved, the study considers the claims of the textual advocates by trying to relate this description of James's style to his subjects and themes. Here also the study attempts to reconcile itself with the general impressionistic and metaphoric judgments on James's style by his leading critics. This portion of the total study is isolated so that the objective portion of the study may be readily available to a possible user of this study, and so that those subjective judgments which are made in relating the style of James to his subjects and themes are confined to this portion of the study.

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[32]Hyman, p. 9.

CHAPTER II

Quantitative Analysis of Standard Stylistic Features

In the quantitative analysis of standard stylistic features, three hundred sentences in an early novel by James, Daisy Miller (1879),[1] and three hundred sentences in a late novel by James, The Ambassadors (1903),[2] have been examined for sentence length, the presence of initial connectives, and parts of speech distribution. A page number in each novel was chosen by random number, subject to the restriction that three hundred consecutive sentences would remain after that page number for obtaining the size sample desired; these sentences,[3] beginning with the first new sentence on that page, were marked off for analysis. Since dialogue is shaped by an author to describe a character's spoken English style, dialogue has been

[1]Henry James, Daisy Miller: A Study. In Daisy Miller and Other Stories (London: Macmillan, 1880), pp. 27-115.

[2]Henry James, The Ambassadors (New York: Harper & Row, 1903), pp. 233-262.

[3]The length of the sample is based on the study of Lucius A. Sherman, "On Certain Facts and Principles in the Development of Form in Literature," as quoted in Louis T. Milic's Stylists on Style, p. 17.

omitted, as have been all sentences in which dialogue forms a part of the basic sentence (Daisy said, "Hello.", for example). Sentences that could have occurred grammatically without the dialogue they contain (Daisy sat down, "I'm tired.", for example), are included, although the dialogue is omitted from consideration. There were very few of this latter type.

First, a count was made of the number of words in each sentence.[4] Each word, including titles such as Mr. and Mrs., was counted as one word, with the single exception that hyphenated words were counted as one word. An average has been taken for both samples. The average sentence length in Daisy Miller, an example of the early James style, is 20.72 words. The average sentence length in The Ambassadors, an example of the late James style, is 29.82 words. James's average sentence length, then, increased by 9.10 words or 43.9% in his late style compared to his own early one. While a 29.82 word average sentence length is not in itself excessive--R. W. Short offers a comparison to Samuel Johnson's 36.7 word average sentence length in The Rambler[5]--a tendency to longer sentences in James's late style is significantly revealed. The average James

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[4]For the number of words in each individual sentence, see Appendix I, A and B.

[5]R. W. Short, "The Sentence Structure of Henry James," p. 71.

sentence in the late style is not, however, as long as previous studies have indicated. R. W. Short, working with 196 sentences of Chapter 2, Book Second of The Ambassadors, says James's average sentence length is 35.3 words;[6] and Ian Watt, working with the first paragraph of the same novel, says 41 words.[7]

The number of sentences that begin with initial connectives--subordinating or coordinating conjunctions, or sentence connectors, such as however and therefore--was then counted. These were consistent in the early and late styles. Forty of the three hundred sentences in Daisy Miller begin with connectives; and thirty-nine of the three hundred sentences in The Ambassadors begin with connectives. This percentage of initial connectives (approximately thirteen percent) is, when compared with existing studies of this usage among English authors, within the range of such authors as Addison, Samuel Johnson, Gibbon, and Macaulay.[8] Therefore, James's use of initial connectives can be seen to be consistent with general English usage, insofar as this feature of style has been studied.

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[6]"The Sentence Structure of Henry James," p. 71.

[7]Ian Watt, "The First Paragraph of The Ambassadors: An Explication," p. 250.

[8]Louis T. Milic, A Quantitative Approach to the Style of Jonathan Swift (The Hague: Mouton, 1967), Figure 6K, p. 228.

In the quantitative analysis of parts of speech distribution, the following criteria have been used. Nouns are names of persons, places, things, or relationships. Title plus surname (Mr. Winterbourne, for example) was counted as one noun; but Christian name plus surname was counted as two. Multiple nouns as names of places (New York) were counted as one noun; but names of places plus designation of type of place (New York City) were counted as two. Pronouns consist of personal and relative pronouns, and pattern markers, such as it in the construction "It is usual for clergymen . . . ." Verbs are finite verbs and infinitives. Auxiliaries (modals as well as primaries) plus verbs were counted as single verbs, as were multiple-word verbs ("put up a guest," "pick up a habit"). Gerunds are verbals (-ing forms) used in noun positions as subjects or objects ("Dining is a pleasure," for example). Participles are verbals (-ed, -ing, or past participle forms) used in adjective positions to modify nouns ("embarrassed man," "embarrassing question," "chosen few"), or in adverb positions to modify verbs or adjectives or other adverbs ("blazing red face," "He stood leaning on his cane.").

Adverbs are descriptive words that modify verbs, adjectives, or other adverbs. Intensifiers (very, much, so, rather) were counted as adverbs. Adjectives are descriptive words that modify nouns. Sentence modifiers (usually parenthetical expressions, like of course, in fine) were counted

as one adverb or one adjective according to whether they functioned in the sentence as adverbs or adjectives. Sentence connectors (however, moreover) differ from these in that they primarily connect sentences. Prepositions (with, on, by, and in, for example) are words relating nouns to other words. Multiple-word prepositions with a single meaning (in front of, in place of) were counted as one preposition. Conjunctions are coordinating and subordinating conjunctions (words that join words, phrases, clauses or sentences). Articles are a, an, and the. Determiners are words that make a noun specific by their modification (his, all, Winterbourne's).

These particular criteria are used to make it possible to compare the results of this study with existing studies in the area of quantitative stylistics. In the past, little consistency has been shown in the criteria used for stylistic analysis, so that it is difficult to relate the work of one analyst to that of another. For example, gerunds must be isolated in this study so that they may be considered as verbs in the comparison with the work of Gilbert Barth,[9] and as nouns in the comparison with the work

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[9]Gilbert Barth, Recherches sur la Fréquence et la Valeur des Parties du Discours en Français, en Anglais et en Espagnol (Paris, 1961), Tables I-VI, as quoted in Milic, Style of Jonathan Swift, Appendix II, E, p. 288.

of Josephine Miles;[10] and articles must be isolated from determiners since articles are not considered by Gilbert Barth. While it is possible to offer other criteria for parts of speech analysis that may be more rigorous, or offer other methods of analysis (parts of Speech compared with Function Words, for example) that might prove fruitful, these criteria have the virtue of relating this study to previous studies in the same area.

First, the parts of speech used by James in Daisy Miller, his early work, and in The Ambassadors, his late work, were counted and then calculated as percentages. Table I shows the results of the parts of speech distribution count of Daisy Miller and The Ambassadors. The percentages shown here are percentages of the total number of parts of speech as opposed to percentages of the total number of words in the sample.

Immediately apparent when Table I is examined is the decline in the percentage of nouns used from the early style to the late, and the corresponding decline in adjectives, participles, and articles. Pronouns increase significantly, indicating their use in preference to nouns in the late style. The percentage of verbs in the two works is very

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[10]Josephine Miles, Style and Proportion: The Language of Prose and Poetry (Boston: Little, Brown, 1967), p. 14.

TABLE I

Parts of speech distribution by percentage in Henry James's Daisy Miller and The Ambassadors.

	Daisy Miller	The Ambassadors
Nouns	21.24%	19.47%
Pronouns	12.59	14.81
Verbs	14.93	14.61
Gerunds	.47	.59
Participles	3.30	1.50
Adverbs	8.10	8.95
Adjectives	7.25	6.03
Determiners	6.27	6.04
Articles	8.22	7.62
Conjunctions	5.08	6.44
Prepositions	12.05	12.81
Sentence Connectors	.45	1.07
Total Percent	99.95	99.94

similar, revealing a slight decline in the late style. Adverbs, however, increase in the late style, producing a higher adverb to verb ratio. There is also a clear increase in the percentages of conjunctions and sentence connectors in the late style.

The implications of these differences will be dealt with in Chapter Five, where they may be interpreted in the light of further stylistic information which the study will develop; but a few tentative conclusions may be made here. In James's late style, compared to his own earlier style, there is less naming (or listing). There is less forward movement and more elaboration of actions and states of being. There is more connection, relation, and subordination.

In an attempt to make these results more meaningful and to relate this study to other quantitative stylistic analyses of English and American authors, the foregoing results have been compared with the quantitative stylistic studies of parts of speech distribution of English and American authors near Henry James in time. As was indicated earlier, such comparison necessitates a re-ordering and combining of categories of parts of speech to correspond with the categories used by other analysts. The organization of categories and method of figuring new percentages will be explained for each comparison.

Table II is a comparison of James's early and late parts of speech distribution with those of three modern English writers--Virginia Woolf, Aldous Huxley, and Graham Greene--as computed by Gilbert Barth.[11] In the Barth method of analysis, each writer is represented by a sample of 5,000 words, excluding articles. Therefore, in preparing the James samples for comparison, the raw number of articles was subtracted from the raw number of total parts of speech (leaving 5,253 parts of speech for Daisy Miller, and 7,425 parts of speech for The Ambassadors). Individual parts of speech percentages for Barth's categories were then computed with the new total parts of speech as 100%.

The chief significance to be derived from this comparison is an awareness of the movement of James's style as represented by his parts of speech percentages. The differences between James's early and late styles can be seen as movement in relation to the styles of other English authors, as they are represented by their parts of speech distribution percentages. The vocabulary of comparison here attempts to render the dynamic movement of change in James's usages from his early to his late style.

In the nouns column, James's Daisy Miller percentage falls within the averages of the three other writers, but

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[11]Milic, Style of Jonathan Swift, Appendix II, E, p. 288.

TABLE II

Comparison of Henry James's early and late parts of speech distribution with those of three modern English writers using Barth's system of analysis as it appears in Louis T. Milic's A Quantitative Approach to The Style of Jonathan Swift. The Hague: Mouton, 1967. p. 288.

Authors	Nouns	Pronouns	Adverbs, Sentence Connectors	Verbs, Participles, Gerunds	Determiners, Adjectives	Conjunctions, Prepositions
Henry James (Daisy Miller)	23.1	13.7	9.3	20.4	14.7	18.7
Henry James (The Ambassadors)	21.1	16.0	10.9	18.1	13.1	20.8
Virginia Woolf	21.9	13.3	9.3	19.4	14.5	22.6
Aldous Huxley	27.1	7.6	10.1	16.8	18.8	22.9
Graham Greene	24.0	12.9	9.4	19.6	13.3	21.3

his The Ambassadors percentage falls below the lowest other average, that of Virginia Woolf. Distinctive in the later style, then, is the low percentage of nouns--moving away from a rather average noun frequency in his early style. The pronoun percentage shows more significance: James's early style pronoun percentage is already above the percentage range presented for the other three modern writers; but his later style pronoun percentage is more than 16.8% higher than his own earlier usage and more than 20.3% higher than the nearest average of the three writers, that of Virginia Woolf again. The copious use of pronouns may, therefore, be seen as an importantly distinctive aspect of James's style generally, and the late style especially.

In his use of adverbs and sentence connectors, James is again seen to move away from the averages of the other three writers. His early style 9.3% average matches the averages of Virginia Woolf and Graham Greene, but his late style 10.9% average is significantly higher than Aldous Huxley's, the highest average. James's 17.2% increase in use of adverbs and sentence connectors moves him through and beyond the averages of the three other modern English writers. James also moves away from the range of percentages shown by the other three writers in the category of determiners and adjectives, in this case by decreasing his percentage of usage from the early style to the late style.

His Daisy Miller average of 14.7% determiners and adjectives is within the percentage spread of the other three authors--occupying a rather average position, in fact--but his The Ambassadors average of 13.1% is slightly lower than the lowest average among the other three, Graham Greene's 13.3%.

In the category of verbs, participles, and gerunds, James's early style percentage is outside the percentage range of the other three modern English writers, higher by 4.1% than the highest of them. The verbs, participles, and gerunds percentage of James's later style, however, has moved within the percentage spread of the others; so here James moves toward the averages of the other three modern English writers. In the category of conjunctions and prepositions James also moves toward the percentages of the other writers, but his early style has such a distinctively low percentage of conjunctions and prepositions that his late style, although showing a 11.2% increase, is still below the other three in percentage.

Table III is a comparison of Henry James's early and late styles parts of speech distributions with those of other English and American writers, using the analytical method of Josephine Miles, as it appears in her Style and Proportion: The Language of Prose and Poetry.[12] The per-

[12]pp. 159, 160, 162.

TABLE III

Comparison of Henry James's early and late writing with other English and American prose writers, using the system of analysis that appears in Josephine Miles's Style and Proportion: The Language of Prose and Poetry. Boston: Little, Brown, 1967. Pp. 159, 160, 162. James's percentages have been adapted and added to Miss Miles's Table.

Author, Birth date	Text	Adjectives (includes Participles)	Nouns (includes Gerunds)	Verbs	Connectives (Conjunctions, Prepositions, and Sentence Connectors)
Samuel Clemens 1835	Life on the Mississippi (Bantam ed. pp.114-142)	12.3%	24.3%	13.3%	19.4%
Walter Pater 1839	The Renaissance (Macmillan, 1888, pp. 1-45)	11.0	22.5	9.1	22.9
Henry James 1843	Daisy Miller (Macmillan, pp. 27-115)	9.7	20.0	13.8	16.2
	The Ambassadors (Harper & Row, pp. 233-262)	6.8	18.0	13.1	18.3
George Bernard Shaw 1856	Preface to St. Joan (Penguin ed. through p. 21)	11.4	22.9	11.8	20.3
James Joyce 1882	Ulysses (Modern Library, pp. 723-737)	8.4	18.5	16.6	18.0

TABLE III--Continued

Author, Birth date	Text	Adjectives (includes Participles)	Nouns (includes Gerunds)	Verbs	Connectives (Conjunctions, Prepositions, and Sentence Connectors)
D. H. Lawrence 1885	"Spirit of Place" Classic American Literature (Anchor ed., pp. 11-36)	11.9%	24.1%	14.5%	17.0%
Ernest Hemingway 1898	Death in the Afternoon (Scribner's to p. 22)	9.6	18.9	11.9	18.9

centages here are based on the total number of words in the sample as 100%; Miles expresses her results in raw numbers against a constant sample of 8000 words, and these have been converted to percentages for the comparison with James. In the Miles analysis, the category Adjectives includes adjectives and participles, the category Nouns includes nouns and gerunds, and the category Connectives includes conjunctions, prepositions, and sentence connectors. Pronouns, articles, and determiners are omitted from the Miles analysis; and adverbs are omitted unless grammatical units depend on them, in which case they are counted as connectives.

When the percentages for Daisy Miller and The Ambassadors, the early and late James styles, are exam-

ined in these new categories, the movement or change in James's style from his early work to his late one is found to be consistent with that revealed by the previous tables, although perhaps more significant. The Adjectives category reveals a sharp drop in modification, down by 29.9% in the late style. The Nouns category shows a 10% decline in naming in the late style, very consistent with the noun decline shown by the other tables. The Verbs category shows a slight decline in movement in the late style, but chiefly reveals a general consistency in the frequency in verb occurrence in the two styles. The Connectives category demonstrates James's increased concern with connection, relation, and subordination in the late style.

A comparison of the James percentages with those of the other English and American writers analysed reveals several things. First, James's early style is within the percentages spread of the other writers in the categories of Adjectives, Nouns, and Verbs, while his percentage of Connectives is below any of the other writer's. James's late style is within the percentage range of the other writers in the categories of Nouns, Verbs, and Connectives; while his percentage of Adjectives is far below the lowest percentage of the other writers. James's use of Connectives, therefore, corresponds to general usage in his late style as it did not in his early style;

his use of Nouns and Verbs continues to correspond to general usage in his late style; and his Adjectives usage is distinctively below general usage in his late style.

It is tempting to see James in accord with, perhaps in some way responsible for, a twentieth century usage of fewer Adjectives, Nouns, and Verbs: certainly if James's late style percentages are compared with those of other authors, the authors James most resembles are Joyce and Hemingway. This observation, however, involves explaining away Shaw and Lawrence as basically nineteenth century writers, which would be begging the question in a very large way.[13] Nevertheless, it is suggestive to view the chronological progress of the four categories and find that James's tendencies from his early to his late style are consistent with the general reduction in percentages of Adjectives (although exaggerated, perhaps, in James), and Nouns; and that his increased use of Connectives is a movement that places him within the percentage range of usage of other moderns.

In general, then, the standard stylistic features count reveals the following about Henry James's late style.

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[13]It could perhaps be speculated that a high noun and adjective percentage, such as that shown by Shaw and Lawrence, is indicative of a didactic style. Certainly in their desire to impose their ideas on their fellowman, Shaw and Lawrence are reminiscent of the more earnest Victorians.

James's sentence length in his late style, while not as long as his previous critics have claimed, is significantly longer than that of his early style. His use of initial connectors is not unusual compared with the usages of other English authors, insofar as these have been revealed by existing studies. James's reduced use of nouns and adjectives in his late style makes his late style distinctive for its low percentage of nouns and adjectives used. Similarly, his increased use of pronouns and adverbs makes his late style distinctive for the high percentage of pronouns and adverbs used. James's use of connectives (conjunctions and prepositions) is low when compared with the usages of other authors, despite a significant increase in the percentage of this usage from James's early style to his late one.

CHAPTER III

Quantitative Analysis of Observed Stylistic Features

In the quantitative analysis of observed stylistic features, three hundred consecutive sentences in an early novel by James, Watch and Ward (1878),[1] and three hundred consecutive sentences from a late novel by James, The Wings of the Dove (1902),[2] have been examined for the frequency of occurrence of stylistic features noted by previous analytical critics of James's late style. This method of quantitative analysis follows the method of Leo Spitzer,[3] except that while Spitzer counts the stylistic features he himself has observed, this analysis tests the observations made by previous critics. The criteria for selection of sentences for examination are the same as those used in Chapter II (see p. 16).

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[1]Henry James, Watch and Ward (Boston: Houghton, Osgood, 1879), pp. 73-102.

[2]Henry James, The Wings of the Dove (New York: Charles Scribner's Sons, 1902), I, 186-242.

[3]See Milic, Stylists on Style, p. 17.

To begin with, Ian Watt,[4] David Lodge,[5] and Dorothea Krook[6] all note James's extensive use of abstract nouns in his late style. Dorothea Krook specifies metaphysical and logical nouns, which are "not easy to define, or even to name, in a sentence. The key words, however, are 'aspects,' 'conditions' and '(internal) relations.'"[7] Watt and Lodge, on the other hand, seem to mean all abstract nouns--nouns without physical reference, such as "dignity," "truth," "value" (in the moral sphere), and "feeling." My count of the nouns in the samples of James's early and late style reveals that James does indeed use a greater number of abstract nouns in his late style. Table IV shows that while James's use of proper nouns remains almost exactly the same in his early and late style, abstract noun use increases 36.8% in the late style. Parenthetically it may be noted that there are a larger number of nouns denoting clothing and parts of the body in the early work, whereas in the late work nouns denoting general location (for example, "way," "circle," and "ground") frequently occur. This indicates, perhaps,

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[4]"The First Paragraph of The Ambassadors: An Explication."

[5]"Strether by the River."

[6]"The Method of the Later Works of Henry James."

[7]p. 58.

TABLE IV

Types of Nouns and Their Occurrence

Type of Noun	Watch and Ward	The Wings of the Dove
Proper	16.0%	16.3%
Concrete	63.1	55.1
Abstract	20.9	28.6
Total	100.0	100.0

a more concrete and social vocabulary in the early style, and a more generalized, spatial vocabulary in the late style. For the purpose of this analysis, temporal nouns (i.e., nouns denoting time) were viewed as concrete, and there are a great many of these in both styles. James, then, anchors his late style in space and time, but becomes increasingly more abstract in his diction in the late style. All three of the critics who note James's use of abstract nouns in the late style see this as James's preoccupation with attitudes and feelings; and this preoccupation is further shown in an analysis of James's verbs.

Ian Watt notes a preference for non-transitive verbs in the late style of Henry James. By non-transitive verbs, Watt means intransitive verbs, verbs in the passive voice, and copulatives. According to Watt, these non-

transitive verbs "tend to express states of being rather than particular actions affecting objects."[8] My count of James's transitive and non-transitive verbs in the samples of his early and late style shows that James does indeed prefer non-transitive verbs in his late style. Table V shows that transitive and non-transitive verb

TABLE V

Types of Verbs and Their Occurrence

Type of Verb	Watch and Ward	The Wings of the Dove
Transitive	49.5%	44.3%
Non-Transitive	50.5	55.7
Total	100.0	100.0
Past Perfect Tense	11.4*	17.2*
Broken	4.8*	12.0*

*Percentage of total number of verbs, both transitive and non-transitive.

use is about equal in the early style, but that there is a 25.7% more frequent use of non-transitive verbs than transitive verbs in the late style. In addition to

[8]p. 256.

supporting Watt's notion about James's concentration on states of being in his late style, the more frequent use of the non-transitive verb also suggests, perhaps, less emphasis on forward movement in the late style, and more emphasis on the analysis of attitudes.

Closely related to this notion is Hisayoshi Watanabe's isolation of the past perfect tense (i.e., the auxiliary had plus participle) as an important stylistic feature in the late writing of Henry James.[9] The effect of James's frequent use of the past perfect, which Watanabe calls the retrospective tense, is, according to Watanabe, to reduce action and event and make James's late style more indirect, less palpable, and less objective.[10] Further, Watanabe says that "James's tendency is obviously to separate his readers from the happenings themselves by interposing between them the consciousness, the intelligence, the retrospection of his characters."[11] My count of occurrences of the past perfect tense among transitive

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[9]"Past Perfect Retrospection in the Style of Henry James."

[10]Watanabe's conclusion is exactly opposite that of F. O. Matthiessen, who bases his conclusions about the late style on an analysis of James's revisions (c. f. Chapter I).

[11]p. 177.

and non-transitive verbs in the samples of James's early and late styles, as illustrated in Table V, reveals that James's use of the past perfect tense is approximately 50% more frequent in his late style than his use of this tense in his early style. More than 17% of James's verbs are in the past perfect tense in the late style, which seems to support Watanabe's theory concerning the importance of this verb form in James's late style.

Consistent also with the suggestion that James's late style is less forward moving than his early style is the percentage of broken verbs, shown in Table V. These broken verbs are verbs which have adverbs or prepositional phrases, chiefly the former, between the auxiliary and the verb, or between the parts of a two-word verb (e.g., ". . .had suddenly, without its being in the least 'led up to,' broken ground on the subject of Mr. Densher."; ". . .what she wasn't, as they said in New York, going to like."). In James's late style, 12% of both transitive and non-transitive verbs are broken, as compared to 4.8% of the verbs in the early style. This notion of the broken verb as an important feature of James's late style comes from Jane P. Tompkins's analysis of "The Beast in the Jungle,"[12] where it is part of her larger thesis

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[12]"'The Beast in the Jungle': An Analysis of James's Late Style."

concerning the importance of adverbs (words which modify verbs, adjectives, or other adverbs) in James's late style. First, Miss Tompkins cites the parenthetical statement as "the most prominent feature of his [James's] late style."[13] The prominence of the parenthetical statement is also noted by most critics of James's late style, but Miss Tompkins goes on to say that,

> adverbs and adverbial phrases are the commonest forms of parenthesis in James's [late] prose. In his later works it is a matter of stylistic habit for him to place the adverb so that it slows the sentence down and calls attention to itself.[14]

In this statement by Miss Tompkins, there are several separate stylistic features touched on, the first of which is the occurrence of the parenthetical statement in the late style of James. By parenthetical statement or parenthetical expression, Miss Tompkins and other critics mean words, phrases, clauses, and sentences appearing in a sentence that are additional to the basic sense of the sentence. These are usually, but not always, set off by commas. A count of the parenthetical expressions in James's sentences in the samples of his early and late styles reveals that they occur very frequently in James's late style and not nearly so frequently in James's early

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[13]p. 185.

[14]pp. 185-186.

style. Of the three hundred sentences examined from Watch and Ward, the early work, sixty-two sentences had parenthetical expressions in them, six of which had two parenthetical expressions. But of the three hundred sentences examined in The Wings of the Dove, the late work, two hundred and fourteen sentences had at least one parenthetical expression. Ninety of these two hundred and fourteen sentences had a single parenthetical expression; fifty-nine had two; forty-four had three; ten had four; nine had five; and two had seven parenthetical expressions. Clearly, then, the parenthetical expression is a distinctive feature of James's late style.

An analysis of these expressions, however, does not bear out Miss Tompkins's assertion that adverbs and adverbial phrases are the commonest form of parenthetical expression. In James's early style, 25% of his parenthetical expressions are adverbial; in his late style, 38% of his parenthetical expressions are adverbial. It is clear, on the other hand, that adverbials account for a significant percentage of James's parenthetical expressions, especially in the late style. In addition to adverbial parenthetical expressions, several other adverb usages by James that Miss Tompkins notes were counted. Fourteen sentences in each of the three hundred sentence samples began with adverbs; and there were six occurrences in the

early style and fourteen occurrences in the late style of single adverbs set off by commas (e.g., "would be, fully, for her."; "she knew the three, generically,"). These were not parenthetical expressions, but adverbs distinctive only in that they were emphasized by being set off from the sentence. With all these usages--the broken verb, the parenthetical expression, the adverbial sentence beginning, and the emphasized adverb--the flow of the sentence is arrested. The result of this, according to Miss Tompkins, is to arrest the reader's progress:

> Because of the syntactic discontinuity of sentences like these the reader is constantly pausing to reflect on subtle distinctions, and must postpone the act of final apprehension until the last possible moment.[15]

"The tension established by these interjections," she concludes, "is at the heart of James's stylistic method."[16]

Another stylistic feature used by James that has the effect of slowing the reader down is the qualifying negative mentioned by David Lodge as important in James's late style.[17] Ian Watt in 1960 mentioned the importance of "negatives and near-negatives" in James's late style, only to confess in a footnote that this insight was not

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[15] pp. 186-187.

[16] p. 190.

[17] "Strether by the River."

borne out by an analysis of a more extensive sample of James's late writing.[18] David Lodge, writing in 1966, however, specifies the qualifying negative--i. e., the negative that produces a positive reaction ("Not ill pleased," for example); I have counted this more specific stylistic use of the negative. There are twenty-seven qualifying negatives in twenty-six sentences in the sample of James's early style; and there are seventy-seven qualifying negatives in sixty-nine sentences in the sample of James's late style. This stylistic feature, therefore, is clearly a significant one in James's late style, with over 20% of the sentences in the sample revealing such a usage. The qualifying negative functions in James's late style to slow the reader's progress, since each qualifying negative must be interpreted as a more-or-less positive statement, and to shade more delicately James's presentation of ambiences that are "not quite this," but never, crudely, "that."

Two other stylistic features observed by Lodge, although they are present, do not occur with any significant frequency in the early or late styles of James. One of these is "the use of [noun] plurals when singulars might have been expected."[19] Lodge gives no example of this

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[18]"The First Paragraph of The Ambassadors: An Explication."

[19]p. 193.

stylistic feature; a diligent search for it reveals only one probable occurrence in the early style and three in the late. The other stylistic feature is the omission of commas in a series of nouns or adjectives (e.g., "a sort of soft mid-summer madness, a straight skylark-flight of charity"). This would seem to the reader an especially valid observation, since the device is memorably used by James in many works, but a count of this feature reveals only four occurrences in three sentences in the sample of the early style, and fourteen occurrences in nine sentences in the sample of the late style. While this usage is undoubtedly present in James's writing--and present to a much greater degree in his later style--it cannot be said to be a frequently recurring feature.

There are two stylistic features said by R. W. Short[20] to be important stylistic features in James's late style: weak conjunctives and departure from normal sentence order. By weak conjunctives, Short seems to mean the linking together in a single sentence of independent clauses with unrelated subject matter. In his calculation of James's sentence length in The Ambassadors, for example, Short says that the average length of James's sentences from beginning to period is 35.3 words per sentence, but that, if separated logically, James's sentences average

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[20]"The Sentence Structure of Henry James."

25.3 words per sentence.[21] This seems to show that Short means, by weak conjunctives, logically distinct material weakly linked into single sentences. A count of this stylistic feature reveals that it occurs in twelve sentences in the sample of James's early style, and forty times in thirty-seven sentences in the sample of James's late style. This weak conjunctive, then, which Short says reveals the linking of sentence units not by idea but by relationships between ideas, must be seen as a significant element in the late style of Henry James.

Not so convincing is Short's notion that a departure from normal sentence order is an important feature of James's late style. Here again, it is not clear what Short means by "departure from normal sentence order." If parenthetical expressions are excluded--these are a definite feature of James's late style, but they hardly seem a departure from normal sentence order--few instances can be found of such departures. There are, nevertheless, some clear examples of what might be regarded as departures from normal sentence order. The sample of James's early style contains one fragment, five inversions of normal subject-verb-object sentence order, and one question which is an inversion. The sample of James's late style contains two fragments, five inversions of normal subject-

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[21] p. 71.

verb-object sentence order (e.g., "Great was the absurdity"), and seven questions which are inversions (e.g., "Wasn't it sufficiently the reason?"). Counting the inversions used in question sentences as departures from normal sentence order is, of course, highly suspect, since inversion could be said to be the norm in an English question sentence. At any rate, these occurrences are hardly a significant part of the total samples. A less clear departure from normal sentence order might be seen in the instances of initial prepositional phrases (i.e., prepositional phrases occurring in the sentence in front of the basic subject-verb-object construction). There are thirty-four instances of initial prepositional phrases in twenty-five sentences in the sample of James's early style, and sixteen instances in twelve sentences in the sample of the late style. Even if this usage is considered a departure from normal sentence order, therefore, it would seem to be a more significant feature of the early style, one that James apparently discarded to a certain extent in his late style. Generally then, James's sentences in his late style cannot be said to reveal a significant number of departures from normal sentence order. What can be seen in the sentences in the sample of James's late style, on the other hand, is frequent interruption of the sentence through parenthetical

expressions, set-off adverbs, broken verbs, and qualifying negatives.

The last observed stylistic feature that remains to be considered is another interruption of a sort, the "quote" (e.g., "What Mrs. Lowder 'took up,'"; "Europe was 'tough'"). This stylistic feature was noted by George Knox, in his "James's Rhetoric of 'Quotes.'" By "quotes," Knox means words, phrases, clauses, or sentences which are not dialogue, but which appear in James's writing within quotation marks. In James's late period, Knox writes:

> His use of quotation marks to focus attention from oblique angles, to furnish a kind of abstruse notation system, does not constitute a disinfection or fumigation, as the purist at first might infer. Rather, it is James's attempt to draw off all the possible meaning within a particular context and still not destroy the potential of that expression or word in a future one. Indeed the subsequent usage resonates with the earlier implication while vibrating on its own frequency.[22]

There are five occurrences of this stylistic feature in the sample of James's early style, but thirty-nine occurrences in the late style. James's use of the quote as defined by Knox may therefore be seen as a significant feature in his late style.

A general picture of James's late style emerges from this quantitative analysis of stylistic features observed by his analytical critics. The late style is seen here

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[22]p. 297.

to be abstract, retrospective, interrupted, and static rather than dynamic. These conclusions are consistent with the findings of the standard stylistic features analysis where James's late style was shown to emphasize relation and subordination, modification of verbs, and a preference for the pronoun over the more concrete noun. The slight decline in percentage of verbs used from James's early style to his late style as shown in Chapter II is made more significant by the increase in the percentage of non-transitive verbs shown here. The decline in percentage of nouns used from James's early style to his late style as shown in Chapter II is reinforced and illuminated by the increase in abstract nouns shown here. The increase in the percentage of adverbs used from James's early style to his late style shown in Chapter II is expanded here to show how this increased adverb percentage is used in James's late style.

CHAPTER IV

Reductionist Analysis of Stylistic Features

In the reductionist analysis of Henry James's style, twenty paragraphs from The American (1877),[1] an example of James's early style, and twenty paragraphs from The Golden Bowl (1904),[2] an example of James's late style, have been selected by random number for analysis. The criteria for selection are that the first paragraph beginning on the page selected, if it is not dialogue, is the one analyzed; but if there is no paragraph beginning on that page which is not dialogue, a new page number is selected.

Reductionist analysis is stylistic analysis based on the Propositional Reduction method developed by Louis T. Milic.[3] In the Propositional Reduction, a paragraph is

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[1]Henry James, The American (Boston: Houghton and Osgood, 1877). Further references to this novel will appear as page numbers in parentheses in the text.

[2]Henry James, The Golden Bowl. 2 vols. (New York: Charles Scribner's Sons, 1904). Further references to this novel will appear as page numbers in parentheses in the text.

[3]Louis T. Milic, Stylists on Style, pp. 18-23.

selected for analysis by random number table, and each sentence in the paragraph is reduced to a proposition. This proposition is the basic minimum form of the original sentence, stripped of all its recognizable stylistic adornment. The following are Milic's instructions for reducing a sentence of text to a proposition:

1. Each sentence yields one proposition. No sentence is left out and none subdivided.
2. Word order is restored to normal if inversion occurs.
3. All connective links are omitted and all pronouns and similar words which refer to items in other sentences are replaced by their referents.
4. Subordinate ideas and non-essential modifiers are deleted.
5. Figurative language is replaced by literal equivalents.
6. The diction is made neutral and commonplace.
7. Normal ellipsis is used: repetition within a given proposition should be avoided.
8. Quotations are omitted or preserved but not paraphrased.
9. Statements disguised as questions are reworded as declaratives.

The proposition is a simplification of the sentence. It

is a statement of the logical function of the sentence, made as an aid to discovering the basic meaning of the sentence and its function in the structure of the author's paragraph.

In order to determine the logical function of a sentence in a paragraph, and to represent this function, each proposition is next assigned a logical function value in the form of a symbol. The logic referred to here is not formal logic, but merely the nature of the rhetorical relationship between one proposition and the one preceding it. The following are Milic's symbols for, names for, and definitions of his logical function values:

( ) Initial, the first sentence of a paragraph.

(+) Additive, a proposition which has no organic relation with its predecessor (and).

(-) Adversative, a proposition which changes the direction of the argument (but).

(0) Alternative, a proposition which may be substituted for the previous one (or).

(=) Explanatory, a restatement, definition or expansion of the previous proposition (that is).

(X) Illustrative, an instance or illustration (for example).

(:) Illative, a conclusion (therefore).

(!) Causal, the cause for a preceding conclusion (for).

In order to illustrate the Propositional Reduction method up to this point, a paragraph from James's The Golden Bowl (pp. 4-6) has been reproduced here sentence for sentence. After each sentence, the propositional reduction of that sentence is shown; and after the proposition, the function symbol for that proposition is shown.

1. Original Sentence: He had been pursuing for six months as never in his life before, and what had actually unsteadied him, as we join him, was the sense of how he had been justified.

   Propositional Reduction: The justification of the Prince's pursuit of Miss Verver unsteadied him.

   Function Symbol: ( )

2. Original Sentence: Capture had crowned the pursuit--or success, as he would otherwise have put it, had rewarded virtue; whereby the consciousness of these things made him, for the hour, rather serious than gay.

   Propositional Reduction: The success of the Prince's pursuit of Miss Verver sobered him.

   Function Symbol: (=)

3. Original Sentence: A sobriety that might have consorted with failure sat in his handsome face, constructively regular and grave, yet at the same

time oddly and, as might be, functionally almost radiant, with its dark blue eyes, its dark brown moustache and its expression no more sharply "foreign" to an English view than to have caused it sometimes to be observed of him, with a shallow felicity that he looked like a "refined" Irishman.

Propositional Reduction: The Prince had regular features, dark blue eyes and a dark brown moustache.

Function Symbol: (+)

4. Original Sentence: What had happened was that shortly before, at three o'clock, his fate had practically been sealed, and that even when one pretended to no quarrel with it the moment had something of the grimness of a crunched key in the strongest lock that could be made.

   Propositional Reduction: The Prince felt the finality of his commitment.

   Function Symbol: (+)

5. Original Sentence: There was nothing to do as yet, further, but feel what one had done, and our personage felt it while he aimlessly wandered.

   Propositional Reduction: The Prince felt the finality.

   Function Symbol: (0)

6. Original Sentence: It was already as if he were

married, so definitely had the solicitors, at three o'clock, enabled the date to be fixed, and by so few days was that date now distant.

Propositional Reduction: The lawyers had just set the Prince's marriage date.

Function Symbol: (!)

7. Original Sentence: He was to dine at half-past eight o'clock with the young lady on whose behalf, and on whose father's, the London lawyers had reached an inspired harmony with his own man of business, poor Calderoni, fresh from Rome and now apparently in the wondrous situation of being "shown London," before promptly leaving it again, by Mr. Verver himself, Mr. Verver whose easy way with his millions had taxed to such small purpose, in the arrangements, the principle of reciprocity.

Propositional Reduction: Calderoni had represented the Prince at the marriage settlement and had found Mr. Verver generous.

Function Symbol: (+)

8. Original Sentence: The reciprocity with which the Prince was during these minutes most struck was that of Calderoni's bestowal of his company for a view of the lions.

Propositional Reduction: The Prince appreciated

Calderoni's presence.

Function Symbol: (=)

9. Original Sentence: If there was one thing in the world the young man, at this juncture, clearly intended, it was to be much more decent as a son-in-law than lots of fellows he could think of had shown themselves in that character.

Propositional Reduction: The Prince intended to be a good son-in-law.

Function Symbol: (+)

10. Original Sentence: He thought of these fellows, from whom he was so to differ, in English; he used, mentally, the English term to describe his difference, for, familiar with the tongue from his earliest years, so that no note of strangeness remained with him either for lip or for ear, he found it convenient, in life, for the greatest number of relations.

Propositional Reduction: The Prince thought comfortably in English.

Function Symbol: (+)

11. Original Sentence: He found it convenient, oddly, even for his relation with himself--though not unmindful that there might still, as time went on, be others, including a more intimate degree of that one, that would seek, possibly with violence,

the larger or the finer issue--which was it?--
of the vernacular.

Propositional Reduction: The Prince feared that the future might demand of him a greater use of the vernacular.

Function Symbol: (=)

12. Original Sentence: Miss Verver had told him he spoke English too well--it was his only fault, and he had not been able to speak worse even to oblige her.

Propositional Reduction: The Prince was unable to speak English worse, even to please Miss Verver.

Function Symbol: (=)

13. Original Sentence: "When I speak worse, you see, I speak French," he had said; intimating thus that there were discriminations, doubtless of the invidious kind, for which that language was the most apt.

Propositional Reduction: The Prince had intimated that French was his vernacular.

Function Symbol: (=)

14. Original Sentence: The girl had taken this, she let him know, as a reflection on her own French, which she had always so dreamed of making good, of making better; to say nothing of his evident feeling that the idiom supposed a cleverness she was not a

person to rise to.

Propositional Reduction: Miss Verver interpreted the Prince's statement as a slight on her cleverness and her French.

Function Symbol: (=)

15. Original Sentence: The Prince's answer to such remarks--genial, charming, like every answer the parties to his new arrangement had yet had from him--was that he was practicing his American in order to converse properly, on equal terms as it were, with Mr. Verver.

Propositional Reduction: The Prince genially said that he would practice American to talk with Mr. Verver.

Function Symbol: (=)

16. Original Sentence: His prospective father-in-law had a command of it, he said, that put him at a disadvantage in any discussion; besides which--well, besides which he had made to the girl the observation that positively, of all his observations yet, had most finely touched her.

Propositional Reduction: The Prince said that Mr. Verver had a good command of American.

Function Symbol: (=)

When this stage in the Propositional Reduction method is reached, the logical function value symbols are next arranged into what Milic calls a Logical Diagram. This diagram represents the logical structure of the paragraph. The following example of a Logical Diagram is the Logical Diagram of the paragraph just examined for the derivation of propositions and logical function symbols:

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.	(+)			
5.	(0)			
6.	(!)			
7.	(+)			
8.		(=)		
9.	(+)			
10.	(+)			
11.		(=)		
12.		(=)		
13.		(=)		
14.		(=)		
15.		(=)		
16.		(=)		

The numbers in the left-hand column above are the numbers of the sentences in the paragraph. Each sentence is represented by a logical function symbol. The symbols are arranged in four columns (A, B, C, and D) according to the following rules: Alternative (0) and Causal (!) always appear in the same column as the previous proposition; Initial ( ) always appears in Column A; Explanatory (=) always appears in Column B; Illustrative (X) always appears in Column C; Illative (:) always appears in Column D; Adversative (-) usually appears in Column A, since it introduces a new idea to the paragraph, but may appear in Column B if the change in the direction of the argument it symbolizes is a change back to an idea already introduced into the paragraph; Additive (+) usually appears in Column B, since it adds material within the general scope of the paragraph (although unrelated to its preceding proposition), but may appear in Column A if it adds material totally new to the paragraph. The movement from Column A to Column D is the logical movement of an argument from statement to explanation to illustration to conclusion. This pattern occurs frequently in Logical Diagrams of paragraphs in essays, but is not often found in paragraphs of fiction. Logical Diagrams of an author's paragraphs in fiction, however, do yield a pattern. "The application of this technique to several paragraphs

of an author," writes Milic, "will usually yield a typical pattern which is a component of his style."[4]

When the propositions have been derived, logical functions assigned and arranged into Logical Diagrams, and the Logical Diagrams analyzed, each proposition is then compared with its original sentence in order to illuminate the stylistic features of the original sentence. Whatever has been omitted, altered, or replaced forms a sort of deviation (or variation) from the linguistic norm, arrived at objectively. Linguistic deviation is the touchstone of European stylistics (the work of Leo Spitzer,[5] for example), but in their work it is subjectively discovered. Also, the type of deviation noted by Propositional Reduction is not the highly individual sort recognized by Spitzer, but instead any alteration in the most basic English sentence pattern. Thus, the comparison of the proposition with its original sentence recaptures and emphasizes the distinctive features of the original sentence while providing a neutral style in the proposition to compare with the distinctive stylistic features of the original.

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[4]Stylists on Style, p. 22.

[5]Leo Spitzer, Linguistics and Literary History (Princeton: Princeton University Press, 1948).

. . .

The complete Propositional Reductions and Logical Diagrams of twenty paragraphs from The American and twenty paragraphs from The Golden Bowl are found in Appendix II, A and B. The average length of paragraphs from The American, the sample of James's early style, was eight sentences; the average length of paragraphs from The Golden Bowl, the sample of James's late style, was ten sentences.[6] James in his late style, then, increases his paragraph length as well as his sentence length.

The Logical Diagrams show that in his late style James uses a higher percentage of propositions in Column A than he does in his early style. In the sample of James's early style, 31.8% of the total number of propositions were in Column A; but in the late style, 36.1% of the total number of propositions were in Column A, an increase of 13.5%. Since propositions that appear in Column A generally represent material that has not previously been covered in the paragraph, there is therefore a greater tendency in James's later style to introduce new material within a paragraph, or to violate the logical unity of the paragraph. This tendency, present to a

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[6]For the number of sentences in each individual paragraph see Appendix III, A and B.

lesser degree in James's early style, to depend on psychological or supralogical unity in his paragraph structure, is an objective representation of the increased lyrical quality in James's later style (lyrical quality here taken to mean organization and unity achieved through recurring words, phrases, clauses, and sentences which convey dominant attitudes and motifs). Consider, for example, the unity of the paragraph already quoted:

> He had been pursuing for six months as never in his life before, and what had actually unsteadied him, as we join him, was the sense of how he had been justified. Capture had crowned the pursuit--or success, as he would otherwise have put it, had rewarded virtue; whereby the consciousness of these things made him, for the hour, rather serious than gay. A sobriety that might have consorted with failure sat in his handsome face, constructively regular and grave, yet at the same time oddly and, as might be, functionally almost radiant, with its dark blue eyes, its dark brown moustache and its expression no more sharply "foreign" to an English view than to have caused it sometimes to be observed of him, with a shallow felicity that he looked like a "refined" Irishman. What had happened was that shortly before, at three o'clock, his fate had practically been sealed, and that even when one pretended to no quarrel with it the moment had something of the grimness of a crunched key in the strongest lock that could be made. There was nothing to do as yet, further, but feel what one <u>had</u> done, and our personage felt it while he aimlessly wandered. It was already as if he were married, so definitely had the solicitors, at three o'clock, enabled the date to be fixed, and by so few days was that date now distant. He was to dine at half-past eight o'clock with the young lady on whose behalf, and on whose father's, the London lawyers had reached an inspired harmony with his own man of business, poor Calderoni, fresh from Rome and now apparently in the wondrous situation of being "shown London," before promptly leaving it again, by Mr. Verver himself, Mr. Verver whose easy way with his millions had taxed to such small purpose, in the arrangements, the principle

> of reciprocity. The reciprocity with which the Prince was during these minutes most struck was that of Calderoni's bestowal of his company for a view of the lions. If there was one thing in the world the young man, at this juncture, clearly intended, it was to be much more decent as a son-in-law than lots of fellows he could think of had shown themselves in that character. He thought of these fellows, from whom he was so to differ, in English; he used, mentally, the English term to describe his difference, for, familiar with the tongue from his earliest years, so that no note of strangeness remained with him either for lip or for ear, he found it convenient, in life, for the greatest number of relations. He found it convenient, oddly, even for his relation with himself--though not unmindful that there might still, as time went on, be others, including a more intimate degree of that one, that would seek, possibly with violence, the larger or the finer issue--which was it?--of the vernacular. Miss Verver had told him he spoke English too well--it was his only fault, and he had not been able to speak worse even to oblige her. "When I speak worse, you see, I speak French," he had said; intimating thus that there were discriminations, doubtless of the invidious kind, for which that language was the most apt. The girl had taken this, she let him know, as a reflection on her own French, which she had always so dreamed of making good, of making better; to say nothing of his evident feeling that the idiom supposed a cleverness she was not a person to rise to. The Prince's answer to such remarks--genial, charming, like every answer the parties to his new arrangement had yet had from him--was that he was practising his American in order to converse properly, on equal terms as it were, with Mr. Verver. His prospective father-in-law had a command of it, he said, that put him at a disadvantage in any discussion; besides which--well, besides which he had made to the girl the observation that positively, of all his observations yet, had most finely touched her.

The paragraph is held together by the person of the Prince: the Prince's sense of finality is caused by his impending marriage. The visible sense of finality is used to describe the physical features of the Prince. The impend-

ing marriage suggests (or is suggested by) the marriage settlement: Calderoni and Mr. Verver are introduced. The Prince's future role as son-in-law is pondered in English. The Prince's command of that tongue leads to a small sketch of his present and future relations with Miss Verver and her father. Thus, the lyrical quality of James's late style--often discussed from the aspect of point of view or the center of consciousness technique--is shown in the Logical Diagram of the Propositional Reduction method as an introduction into a paragraph of material unrelated logically to what has gone before.

A further objective indication of the lyrical nature of James's style is the function of the last sentence in his paragraph. Often, fully half the time in the early style and over one-third the time in the late style, James's last sentence in a paragraph introduces new material--through an Additive (+) proposition or an Adversative (-) proposition. Generally, this new material introduces the subject of the succeeding paragraph, and sometimes reverses the logical movement of its own paragraph so that the entire paragraph must be reappraised in the light of this new idea. The final sentence of the following paragraph (The Golden Bowl, I, p. 36) is an example of both of these functions:

Propositional Reduction

1. Mrs. Assingham had found sympathy her best resource.
2. Sympathy was Mrs. Assingham's avocation.
3. Mrs. Assingham had two holes in her life.
4. The gaps were: want of children and want of wealth.
5. In time, sympathy and curiosity answered the want of children, Mr. Assingham's economy the want of wealth.
6. Colonel Bob's retirement from the army allowed him to concentrate on economy.
7. Mr. and Mrs. Assingham's marriage of an English gentleman to an American lady was thought to have been unique and original.
8. Mrs. Assingham accepted the view of her marriage as unique, although she knew of numerous historical precedents.
9. Bob Assingham had originated his marriage to Fanny.
10. Mrs. Assingham maintained her cleverness to do Bob credit.
11. Mrs. Assingham realized that the uniqueness of her marriage demanded cleverness of her.
12. Mrs. Assingham's cleverness was tested by the Prince's next remarks.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.		(=)		
5.		(=)		
6.	(+)			
7.	(+)			
8.		(=)		
9.	(+)			
10.	(+)			
11.		(=)		
12.	(-)			

At the final sentence, the reader becomes aware both of where the next paragraph is going, and why the current paragraph has taken the form it has. The various tenuously related aspects of Mrs. Assingham's life and character have led up to this idea: the reader has gained sufficient knowledge of Mrs. Assingham to accurately gauge her role in the upcoming confrontation with the Prince; and the paragraph's previous tenuousness has vanished--these various aspects of Mrs. Assingham's life and character are all involved directly, now, in this scene in the novel. James's final sentences, then, act both as

coda to the paragraph in which they occur and as a link to the succeeding paragraph. It would be hard to point to any one feature of style more convincingly lyrical.

Table VI shows the percentage of occurrence of types of propositions in the samples of James's early and late styles. James's use of Explanatory (=) propositions--propositions which restate, define, or expand the previous proposition--declines by 8.4% in his late style compared to his early one. James in his late style does not concentrate as much on progressive explanation and expansion. Nor does he simply add new information as often. Table VI reveals a 21.0% decline in James's use of Additive (+) propositions--propositions which have no organic relation to the previous proposition, but which add information to what has gone before. These are basic forward-moving techniques of presentation and James uses significantly fewer of them in his late style.

Instead, he shows increases in his later style in those types of propositions that advance the argument of the prose much more slowly and deliberately. Alternative (0) propositions--propositions which may be substituted for the previous proposition--increase by 100% in the late style. James, therefore, offers alternative statements to the reader much more frequently in the late style. Adversative (-) propositions--propositions which change

TABLE VI

Types of Propositions and Their Occurrence in Henry James's *The American* and *The Golden Bowl*

Types of Proposition	*The American*	*The Golden Bowl*
Explanatory (=)	55.8%	51.1%
Additive (+)	37.2	29.4
Alternative (0)	4.7	9.4
Adversative (-)	1.6	3.9
Causal (!)	.8	4.4
Illative (:)	---	1.1
Illustrative (X)	---	.6
Total	100.1	99.9

the direction of an argument--occur 143.7% more frequently in the late style. Causal (!) propositions--propositions which provide the cause for the previous proposition--increase by 450% in the late style. The Illative (:) proposition, which is a conclusion, and the Illustrative (X) proposition, which is an illustration, do not appear at all in James's early style. Clearly, then, James in the late style is much more concerned with developing the relationships between the sentences in his paragraphs and imposing a more deliberate forward movement on the argument of his prose.

A comparison of Logical Diagrams of James's paragraphs with Logical Diagrams of paragraphs of other English fiction authors written in the same decade as The Golden Bowl reveals the distinct features of James's paragraph patterns. FIGURE I consists of Logical Diagrams of paragraphs from The Golden Bowl (1904), the sample of James's late style. FIGURE II consists of Logical Diagrams of paragraphs from Tono-Bungay (1909),[7] by H. G. Wells. FIGURE III consists of Logical Diagrams of paragraphs from The Old Wives' Tale (1908),[8] by Arnold Bennett. FIGURE IV consists of Logical

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[7]H. G. Wells, Tono-Bungay (New York: Modern Library, 1935), pp. 87, 239, 349.

[8]Arnold Bennett, The Old Wives' Tale (New York: Modern Library, 1911), pp. 86, 217, 426.

FIGURE I

Logical Diagrams of Paragraphs from The Golden Bowl, by Henry James.

Paragraph A. Volume I, page 254.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.		(=)		
5.		(=)		
6.	(+)			
7.		(=)		
8.	(+)			
9.		(=)		
10.	(+)			
11.		(=)		
12.		(=)		
13.		(=)		
14.	(-)			
15.	(-)			

FIGURE I-Continued

Paragraph B. Volume II, page 7.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		
4.	(+)			
5.	(0)			
6.	(0)			
7.		(=)		
8.	(+)			
9.		(=)		
10.		(!)		
11.		(0)		
12.		(=)		
13.		(=)		
14.		(0)		
15.		(0)		

Paragraph C. Volume II, page 125.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		

FIGURE II

Logical Diagrams of Paragraphs from Tono-Bungay, by H. G. Wells.

Paragraph A. Page 87.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.				(:)

Paragraph B. Page 239.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(!)			
3.	(!)			
4.		(=)		
5.		(+)		
6.		(=)		
7.		(=)		

FIGURE II-Continued

Paragraph C. Page 349.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(+)		
3.			(X)	
4.		(+)		
5.		(=)		
6.		(=)		

FIGURE III

Logical Diagrams of Paragraphs from The Old Wives' Tale, by Arnold Bennett.

Paragraph A. Page 86.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(!)		
4.		(=)		
5.		(!)		
6.		(=)		

Paragraph B. Page 217.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(=)		
4.		(!)		
5.		(+)		
6.		(=)		
7.		(=)		
8.		(+)		

FIGURE III-Continued

Paragraph C. Page 426.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(-)			
4.		(=)		
5.	(+)			
6.		(=)		
7.		(+)		

FIGURE IV

Logical Diagrams of Paragraphs from Nostromo, by Joseph Conrad.

Paragraph A. Page 25.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(+)		
4.		(=)		

Paragraph B. Page 169.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(=)		
4.		(0)		
5.		(0)		
6.		(+)		
7.		(=)		
8.		(=)		
9.		(=)		
10.		(+)		
11.		(=)		

FIGURE IV-Continued

Paragraph C. Page 335.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(+)		
3.		(=)		
4.		(=)		
5.		(+)		
6.		(=)		
7.		(0)		
8.		(=)		
9.		(=)		
10.		(!)		
11.				(:)
12.	(÷)			

Diagrams of paragraphs from Nostromo (1904),[9] by Joseph Conrad. The Propositional Reductions for these Logical Diagrams are found in Appendix IV, A, B, C (for Propositional Reductions of James see Appendix II, B). The paragraphs from these novels have also been selected by random number.

The Logical Diagrams of the paragraphs of H. G. Wells (FIGURE II) show a clear logical structure that is almost totally lacking in James. Paragraph A, especially, reveals a full argument structure, although it is only three sentences long. There is a statement, a development of that statement, and a conclusion. This is the type of Logical Diagram that an essay paragraph typically reveals. The strong causal emphasis of Paragraph B is also unlike James's paragraphs. A statement is made; the cause of that statement revealed; the cause of that causal statement expounded; finally, development of this last proposition, more information and further development. This is totally unlike any logical content (i.e., structure and function) in James's style. Wells is here shown to be a fiction writer who utilizes the logical ordering of the essay. Paragraph C, although not so clearly denoting logical ordering, shows nothing to contradict this conclusion.

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[9]Joseph Conrad, Nostromo (New York: Signet Classics, 1960), pp. 25, 169, 335.

The Logical Diagrams of the paragraphs of Arnold Bennett (FIGURE III) do not present so clear an analysis. Certainly Paragraph A shows a concern for logical structure with its statement, development, cause, development, cause, development, but Paragraph C reveals quite a lyrical pattern with its reversal (sentence 3), addition of new material to the paragraph (sentence 5), and its closing unrelated addition of material to the previous sentence (although material already covered in the paragraph). Paragraph B stands between these two extremes, showing qualities of each. Bennett, then, shows similarities to both Wells and James; or, better, Bennett is a writer whose paragraph structure resembles in part that of James.

Joseph Conrad resembles James in his types of symbols and the cumulative flow of his sentences (FIGURE IV). But there is no break in this flow, no surprising introduction of new material into the paragraph. The single exception to this statement (the last sentence of Paragraph C, a stylistic technique already noted as one of James's) occurs after the paragraph's argument has been closed by a conclusion. Unlike James, then, Conrad limits his variations to the general logical context of each of his paragraphs.

It appears that James alone shows this consistent break in the flow of the paragraph's development by the introduction of new material. In use of types of propositions, James is probably closest to Conrad. In the sample taken, however, only Bennett reveals, in a single paragraph, structure like James's, while in another paragraph Bennett closely resembles the very logical structure of Wells. This is all that can safely be said about the comparison of the Logical Diagrams of James's paragraphs in his late style with those of other writers of the same decade.

A comparison of the propositions derived from the sentences of James's paragraphs with their original sentences reveals several specific features of James's style. To begin with, there are more restatements and alternatives present in James's paragraphs than the Logical Diagrams indicate. This is because the assignment of logical function value symbols to propositions is dependent on the relation of each proposition to the one immediately before it. But, as has been noted, James often introduces logically unrelated material into his paragraphs, and when this material comes between propositions that are closely related logically, the effect is to make the second of those sentences a reintroduction of the idea being developed rather than a progressive

development of that idea. In James's paragraphs, logically unrelated sentences often behave as do parenthetical expressions within his sentences. In other words, there is a correspondence between the stylistic technique of the parenthetical expression in the sentence, and the stylistic technique of the unrelated sentence in the paragraph. Both slow down the forward movement of the prose. The interjection of the unrelated sentences provides a regressive-progressive effect on James's paragraphs. Repetitions and reintroductions of past sentences become a chorus, calling the reader back to the basic idea of the paragraph after each successive interjection of material. And this expands the reader's notion of what the limits of that basic idea might be. When the function of the parenthetical expression in James's sentences is viewed in this light, its expansion and modification of the sentences becomes obvious.

There is also a consistent use by James of repetition as transition. Often the final word of the previous sentence is used as the initial word or a key word in the succeeding sentence:

> . . .with abstentions and discretions that might almost have counted as solemnities. These solemnities, at the same time, had committed him to nothing--to nothing beyond this confession itself of a consciousness of deep waters. She had been out on these waters. . . .where she could signal to him at need. Her need

> would have arisen. . . .at last he felt her boat bump. The bump was distinct.
>
> (The Golden Bowl, I, p. 375. [Italics mine.])

This transition sometimes occurs from the last sentence of one paragraph to the first sentence of the next. When it is used in this latter way, the device is a companion to that noted earlier of introducing the following paragraph by ending a paragraph with a shift in thought or an introduction of unrelated material that is dealt with in the following paragraph.

But repetition is more than transition; it links and relates sentences and paragraphs to a central concern or theme, and it also adds emphasis. And when the word repeated is an abstract one, James adds ambiguity to the possibilities of this device:

> He hadn't in any way challenged her, it was true, and, after those instants during which she now believed him to have been harbouring the impression of something unusually prepared and pointed in her attitude and array, he had advanced upon her smiling and smiling, and thus, without hesitation at the last, had taken her into his arms. The hesitation had been at the first, and she at present saw that he had surmounted it without her help. She had given him no help; for if, on the one hand, she couldn't speak for hesitation, so on the other--and especially as he didn't ask her--she couldn't explain why she was agitated. She had known it all the while down to her toes, known it in his presence with fresh intensity, and if he had uttered but a question it would have pressed in her the spring of recklessness. It had been strange that the most natural thing of all to say to him should have had that appearance; but she was more than ever conscious that any appearance she had would come round, more or less straight, to her father, whose life was

> now so quiet, on the basis accepted for it, that any alteration of his consciousness, even in the possible sense of enlivenment, would make their precious equilibrium waver. That was at the bottom of her mind, that their equilibrium was everything, and that it was practically precarious, a matter of a hair's breadth for the loss of the balance. It was the equilibrium, or at all events her conscious fear about it, that had brought her heart into her mouth; and the same fear was, on either side, in the silent look she and Amerigo had exchanged. The happy balance that demanded this amount of consideration was truly thus, as by its own confession, a delicate matter; but that her husband had also his habit of anxiety and his general caution only brought them, after all, more closely together. It would have been most beautifully, therefore, in the name of the equilibrium, and in that of her joy at their feeling so exactly the same about it, that she might have spoken if she had permitted the truth on the subject of her behaviour to ring out--on the subject of that poor little behaviour which was for the moment so very limited a case of eccentricity.
>
> (The Golden Bowl, II, pp. 17-18. [Italics--except for "any," "That," and "his"--mine.])

The word "hesitation" in the early part of the paragraph seems to alter its contextual meaning in its three uses, but its common meaning links together the three sentences. More interesting is the context of the word "equilibrium" and its synonym, "balance." Far from becoming clarified by constant repetition, the word "equilibrium" becomes progressively more obscure. Are Maggie and her husband balancing the equilibrium, or are these terms interchangeable? It is difficult to know. Yet through this repetition James elevates the ambiguous "equilibrium" to the status of something resembling a house-hold god, the tutelary deity of Maggie and her husband's relationship.

Also important in this paragraph is another stylistic technique of James's late style: distant, obscured or ambiguous pronoun reference. It was seen in Chapter II that James made a greater quantitative use of pronouns in his late style. A comparison of propositions to original sentences in the late style reveals something of how those increased pronouns are used. It will be noticed that the paragraph begins with two unidentified personal pronouns. This is a very typical usage in the late style of Henry James. Often, as is the case here with "her," one or more of the personal pronouns is never given a referent in the paragraph. Often, too, pronouns (as is the case here with masculine pronouns) represent two or more males or females in a single paragraph.

The unidentified personal pronoun(s) that begins a James paragraph in the late style may have its referent as many as five pages before. James sets a scene, peoples it, and develops it without constantly--or even, in some cases, occasionally--reminding his reader which characters are involved. Where personal pronouns are concerned, this has the effect, first, of making the reader doubly alert to speakers and reflectors, and, second, of blending together the various perceptions of two or more characters. The ambiguity that develops through distant and infrequent reference is added to by the ambiguity developed by simi-

lar pronouns. In this paragraph, Maggie's husband and father blur in the sentence:

> It had been strange that the most natural thing of all to say to him should have had that appearance; but she was more than ever conscious that any appearance she had would come round, more or less straight, to her father, whose life was now so quiet, on the basis accepted for it, that any alteration of his consciousness, even in the possible sense of enlivenment, would make their precious equilibrium waver.

The final "their" must be ultimately read as referring to Maggie and her husband, but the "his" reference to her father that occurs immediately before it suggests at first that "their precious equilibrium" is Maggie's and her father's. The effect of this ambiguity is, as so often in the late style of James, to include inferentially all possible referents while specifying only one. The strong internal identification on Maggie's part of her father with her husband is here suggested, as is the broader implication that all parties to a personal and social situation are equally involved in its intricacies. The vivid sense of "society" present in the late work of James owes much to this device of inclusive ambiguity.

Finally, a comparison of the propositions with their original sentences in the late style reveals the importance of the prepositional phrase in elaboration. For example:

> He had desired, Mr. Crichton, with characteristic kindness, after the wonderful show, after offered luncheon at his incorporated lodge hard by, to see

> her safely home; especially on his noting, in attending her to the great steps, that she had dismissed her carriage.
>
> (The Golden Bowl, II, p. 160. [Italics mine.])

It is important to note in this regard, however, that James's very low percentage of Illustrative (X) propositions pertains to functions of the basic sentences. James is an illustrative and pictorial writer, but these aspects of his style occur as additions to sentences which perform, as basic propositions, other functions in the paragraph. Some of the richest writing in James, then, occurs in phrases and clauses appended to his basic sentences. Modification in James is the structural concept through which much is told, and his often massive and seemingly convoluted sentences are simple sentences modified into great complexity.

Thus, the Milic Propositional Reduction offers a new insight into the sentences of James as well as information on the structure of James's paragraphs. In both areas James is seen to be concerned with relation and modification, and with arresting forward movement by the insertion of material designed to produce richer and more complex apprehensions in his reader. Propositional Reduction has proved a valuable tool in the analysis of Henry James's late style. It provides a controlled method of ascertaining a typical functional pattern of an author's

paragraphs, as well as suggesting the types of functional propositions an author favors in the development of his themes. Also, through the comparison of the neutral propositions with their original sentences, the method provides a unique point of view of the actual composition of an author's sentences.

CHAPTER V

Results and Interpretation

Quantitative and reductionist stylistic analysis provides specific stylistic information that illuminates and supports much previous, less specific critical comment on Henry James's late style. In the following paragraphs the results of the study and their interpretation are presented, and the study is related to a general critical approach to the late style of James.

Results of the quantitative analysis of standard stylistic features (CHAPTER II).

James's average sentence length increases from 20.72 words in the early style to 29.82 in the late style. This 43.9% increase shows James's tendency to longer sentences in the late style. The larger sample of this study has resulted in a shorter sentence length for the late style, at 29.82 words, than had previous studies of smaller samples of James's writing.

The percentage of initial connectives used by James (slightly over 13% in both the early and late styles) closely resembles the percentage of usage of other English writers whose initial connectives have been counted.

A count of parts of speech distribution reveals that

there is less naming, less modification of nouns, and less forward movement in the late style. There is a greater use of pronouns, and more elaboration of action and states of being in the late style, and more connection, relation, and subordination. James's use of nouns, adjectives, participles, and articles declines in his late style as compared to his own early style. James's use of verbs (gerunds and participles excluded) remains about the same. James's use of pronouns, adverbs, conjunctions, and sentence connectors increases in his late style.

Comparison of the percentages of parts of speech usage in James's early and late styles with those of three modern English writers analyzed by Gilbert Barth,[1] using Barth's categories of analysis.

In his late style James becomes consistent with the range of the other three writers in the category of verbs, participles and gerunds; remains above the others' range in the category of pronouns, and below in the category of conjunctions and prepositions. James's usage of nouns, and determiners and adjectives moves below, and his usage of adverbs and sentence connectors moves above, the range of the other three writers in his late style. James's early style is within the percentage range of the other

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[1]In Milic, A Quantitative Approach to the Style of Jonathan Swift, Figure 6K, p. 228.

writers in the categories of nouns, adverbs and sentence connectors, and determiners and adjectives; below in the category of conjunctions and prepositions; and above in the categories of pronouns, verbs, participles, and gerunds. James's late style is within the percentage range of the other writers in the category of verbs, participles and gerunds; below in the categories of nouns, determiners and adjectives, and conjunctions and prepositions; and above in the categories of pronouns, and adverbs and sentence connectors.

Comparison of the percentages of parts of speech usage in James's early and late styles with those of the English and American writers analyzed by Josephine Miles,[2] using Miss Miles's categories of analysis.

James's usage of Connectives becomes consistent with general usage in his late style, his usage of Nouns and Verbs remains consistent with general usage, and his Adjective usage is distinctively below general usage. James's early style is within the percentage range of the other writers in the categories of Adjectives, Nouns, and Verbs, while his percentage of Connectives is below that of any of the other writers. James's late style is within the percentage range of the other writers in the categories of Nouns, Verbs, and Connectives, while his

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[2]pp. 159,160,162.

percentage of Adjectives is far below the lowest percentage of the other writers.

Results of the quantitative analysis of observed stylistic features (CHAPTER III).

James uses 36.8% more abstract nouns in his late style as compared to his own early style. All three critics[3] who note James's use of abstract nouns in the late style see this as James's preoccupation with attitudes and feelings, and this general trend is further shown by the analysis of James's verbs. James's use of non-transitive verbs (which, according to Ian Watt, "tend to express states of being rather than particular actions affecting objects"[4]) increases 10.3% over the early style, and is 25.7% more frequent than his use of transitive verbs in his late style. In addition to supporting Watt's notion about James's concentration on states of being in his late style, the more frequent use of the non-transitive verb suggests, perhaps, less emphasis on forward movement in the late style, and more emphasis on the analysis of impressions.

Other observed stylistic features that the quantitative

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[3]Ian Watt, David Lodge, and Dorothea Krook.

[4]p. 256.

analysis shows to be significant features of James's late style are parenthetical expressions (which appear at least once in 71.3% of James's sentences in the late style); the past perfect tense, which Watanabe[5] calls the retrospective tense (James's late style shows over a 50% increase in this usage over his own early style.); the use of adverbs to qualify James's meanings and arrest the forward movement of his prose;[6] the use of the "qualifying negative"[7] (which appears in over 20% of the sentences in James's late style); the "weak conjunctive" (which occurs in 12.3% of the sentences in James's late style) which R. W. Short[8] says reveals the linking of sentence units not by ideas but by relationships between ideas; and the "quote" usage observed by George Knox,[9] (which occurs 39 times in the sample of James's late style).

Not supported by the quantitative analysis is R. W. Short's contention that James often departs from normal sentence order in the late style.

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[5]"Past Perfect Retrospection in the Style of Henry James."

[6]Jane P. Tompkins, "'The Beast in the Jungle': An Analysis of James's Late Style."

[7]David Lodge, "Strether By the River."

[8]"The Sentence Structure of Henry James."

[9]"James's Rhetoric of 'Quotes'."

This quantitative analysis of observed stylistic features demonstrates that James's late style is abstract, retrospective, interrupted, and static rather than dynamic. These conclusions are consistent with the findings of the standard stylistic features analysis where James's late style has been shown to emphasize relation and subordination, modification of verbs, and a preference for the pronoun over the more concrete noun. The slight decline in percentage of verbs shown in CHAPTER II is made more significant by the increase in the percentage of non-transitive verbs. The decline in percentage of nouns shown in CHAPTER II is reinforced and illuminated by the increase in abstract nouns. The increase in the percentage of adverbs shown in CHAPTER II is expanded to show how they are used in James's late style.

. . .

Results of the reductionist analysis of stylistic features, using Louis T. Milic's Propositional Reduction Method (CHAPTER IV).

The average paragraph length in James's late style increases to ten sentences from eight sentences in the early style. James, then, increases his paragraph length as well as his sentence length. In his late style he shows an increased tendency to introduce new material within his paragraphs, or to violate the logical unity of

his paragraphs. This tendency, present to a lesser degree in James's early style, to depend on psychological or superlogical unity in his paragraph structure, is an objective representation of the increased lyrical quality in James's later style. A further objective indication of the lyrical nature of James's style is the function of the last sentence in his paragraphs. Often, fully half the time in the early style and over one-third the time in the late style, James's last sentence in a paragraph introduces new material. This new material generally introduces the subject of the succeeding paragraph, and sometimes reverses the logical drift of its own paragraph so that the entire paragraph must be reappraised in the light of this new idea.

Analysis of the types of propositions used in James's late style.

James's use of Explanatory (=) propositions--propositions which restate, define, or expand the previous proposition--declines by 8.4% in his late style compared to his early one. James in his late style does not concentrate as much on progressive explanation and expansion. Nor does he simply add new information as often. There is a 21.0% decline in James's use of Additive (+) propositions--propositions which have no organic relation to the previous proposition, but which add information to

what has gone before. These are basic forward-moving techniques of presentation, and James uses significantly fewer of them in his late style.

Instead, he shows increases in his later style in those types of propositions that advance the argument of the prose much more slowly and deliberately. Alternative (0) propositions--propositions which may be substituted for the previous proposition--increase by 100%. James therefore offers alternative statements to the reader much more frequently in the late style. Adversative (-) propositions--propositions which change the direction of an argument--occur 143.7% more frequently. Causal (!) propositions--propositions which provide the cause for the previous proposition--increase by 450%. The Illative (:) proposition, which is a conclusion, and the Illustrative (X) proposition, which is an illustration, do not appear at all in James's early style. Clearly, then, James in the late style is much more concerned with developing the relationships between the sentences in his paragraphs and imposing a more deliberate forward movement on the argument of his prose.

Comparison of Logical Diagrams of James's paragraphs with Logical Diagrams of paragraphs by his contemporaries, H. G. Wells, Arnold Bennett, and Joseph Conrad.

James's paragraph patterns are distinctive. James alone shows a consistent break in the flow of the paragraphs's development by the introduction of new material. In types of propositions used, James is probably closest to Conrad. In the sample taken, however, only Bennett reveals, in a single paragraph, structure like James's, while in another paragraph Bennett closely resembles the very logical structure of Wells. This is all that can safely be said about the comparison of the Logical Diagrams of James's paragraphs in his late style with those of other writers of the same decade.

Comparison of the propositions derived from the sentences of James's paragraphs with their original sentences.

This comparison reveals stylistic features which are peculiarly "Jamesian." To begin with, there are more restatements and alternatives present in James's paragraphs than the Logical Diagrams indicate. This is because the assignment of logical function value symbols to propositions is dependent on the relation of each proposition to the one immediately before it. But, as has been noted, James often introduces logically unrelated material into his paragraphs, and when this material comes between propositions that are closely related logically, the effect is to make the second of those sentences a

reintroduction of the idea being developed rather than a progressive development of that idea. In James's paragraphs, logically unrelated sentences often behave as do parenthetical expressions within his sentences. In other words, there is a correspondence between the stylistic technique of the parenthetical expression in the sentence, and the stylistic technique of the unrelated sentence in the paragraph. Both slow down the forward movement of the prose. The interjection of the unrelated sentences provides a regressive-progressive effect on James's paragraphs. Repetitions and reintroductions of past sentences become a chorus, calling the reader back to the basic idea of the paragraph after each successive interjection of material. And this expands the reader's notion of what the limits of that basic idea might be. When the function of the parenthetical expression in James's sentences is viewed in this light, its expansion and modification of the sentences becomes obvious.

There is also a consistent use by James in the late style of repetition as transition. Often the final word of a sentence is used as the initial word or as a key word in the succeeding sentence. In addition to functioning as transition, repetition links and relates paragraphs to a central concern or theme, and also adds

emphasis. When the word repeated is an abstract one, James adds ambiguity to the possibilities of this device. Ambiguity in the late style of James is also achieved by distant, obscured or ambiguous pronoun reference. The effect of this ambiguity is to include, inferentially, all possible referents while specifying only one.

Finally, a comparison of the propositions with their original sentences reveals that while James is an illustrative and pictorial writer, these aspects of his style occur as additions to sentences which perform, as basic propositions, other functions in the paragraph. Some of the most complex writing in James occurs in phrases and clauses appended to his basic sentences. Modification in James is the structural concept through which much is told, and his often massive and seemingly convoluted sentences are simple sentences modified into a great complexity.

The Milic Propositional Reduction offers a new insight into the sentences of James as well as information on the structure of James's paragraphs. In both his sentences and his paragraphs James is seen to be concerned with relation and modification, and with arresting forward movement by the insertion of material designed to produce richer and more complex apprehensions in his reader.

. . .

"Stylistic Analysis," observes Stanley Edgar Hyman, "seems most profitable to literary study when it can establish some unifying principle, some general aesthetic aim pervasive of a whole work."[10] The findings of this study suggest the way in which James in the late style focuses attention on the perceptions and relations of his characters. In James's late novels, Giorgio Melchiori writes, "James is looking for a complexity of effects (expressed in as complex a form) which no other prose writer of his time was pursuing."[11] This complexity of effects was the creation of a world, and the complexity of the form was crucial to this creation. For the world James created exists between the reader and the story. James writes of society, but a living society being constantly created by its members, not a society of fixed values.

"James's tendency," ways Watanabe, "is obviously to separate his readers from the happenings themselves by interposing between them the consciousness, the intelli-

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[10]p. 186.

[11]Giorgio Melchiori, The Tightrope Walkers: Studies of Mannerism in Modern Literature (London: Routledge & Kegan Paul, 1956), p. 14.

gence, the retrospection of his characters."[12] And Austin Warren writes:

> In the later novels the chief thing, after all, is the structure. The characters exist in relations, and we are unbidden to information about them irrelevant to the fable and the relations. A character might almost be defined as the locus at which a given number of relations join. The Prince, for example, is the total of his relations to Mrs. Assingham, Mr. Verver, Charlotte and Maggie: though he has to be preliminarily posited as a classic instance of the aristocratic European, James presents that datum as summarily as possible.[13]

The recently translated work of Georges Markow-Totevy stresses the searching quality of James's late style: Markow-Totevy uses "gropes" several times to describe the progress of James's sentences. Markow-Totevy writes, "There is no straight forward exposition or narrative explosion, only a progress from enigma to revelation, from obscurity to the light";[14] and, "His [James's] increasingly complex symbolism and evocative style are used not so much to make his fiction interesting and perceptive as to produce a reshuffling of current and known values."[15]

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[12] p. 177.

[13] p. 154.

[14] p. 126.

[15] p. 135.

It seems that in attempting to relate the specific features of a style to the author's subjects and themes one is forced to use metaphors. There is not yet a universally recognized critical language of style. But in its absence the critic of style must be careful to provide the specific stylistic features that inspire his metaphors. Without this objective information, the critic's conclusions about style cannot carry conviction. Further, these specific stylistic features cannot be convincingly demonstrated by isolated occurrences. In a study of style a test must be made of the frequency of occurrence of specific stylistic features to determine whether these are indeed a significant part of an author's style. Only in these ways can conclusions about a style, however they are expressed, claim accuracy and authority.

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APPENDIX I A

Numbers of Words in Individual Sentences of the Sample from Daisy Miller.

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
1	17	19	23
2	4	20	30
3	19	21	17
4	10	22	18
5	7	23	5
6	24	24	7
7	9	25	4
8	13	26	7
9	28	27	5
10	22	28	25
11	50	29	24
12	37	30	22
13	32	31	44
14	15	32	30
15	35	33	4
16	26	34	23
17	16	35	20
18	44	36	25

APPENDIX I A-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
37	29	60	38
38	23	61	7
39	7	62	26
40	3	63	29
41	9	64	17
42	5	65	18
43	9	66	8
44	9	67	26
45	16	68	11
46	6	69	5
47	16	70	7
48	10	71	11
49	22	72	37
50	16	73	25
51	15	74	20
52	35	75	36
53	14	76	14
54	30	77	40
55	29	78	17
56	22	79	14
57	5	80	18
58	19	81	10
59	7	82	15

APPENDIX I A-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
83	13	106	51
84	5	107	20
85	2	108	25
86	18	109	31
87	22	110	10
88	8	111	25
89	12	112	21
90	10	113	13
91	9	114	12
92	23	115	44
93	20	116	25
94	13	117	41
95	24	118	21
96	14	119	22
97	25	120	41
98	41	121	22
99	11	122	18
100	33	123	26
101	35	124	17
102	17	125	29
103	16	126	23
104	38	127	13
105	12	128	25

APPENDIX I A-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
129	46	152	14
130	13	153	25
131	34	154	19
132	14	155	20
133	21	156	24
134	15	157	7
135	29	158	22
136	20	159	10
137	10	160	11
138	5	161	21
139	19	162	12
140	20	163	23
141	8	164	11
142	21	165	42
143	19	166	13
144	32	167	23
145	4	168	20
146	20	169	19
147	69	170	13
148	30	171	6
149	23	172	17
150	13	173	30
151	19	174	23

APPENDIX I A-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
175	23	198	21
176	16	199	37
177	44	200	33
178	32	201	20
179	16	202	26
180	20	203	36
181	6	204	17
182	15	205	51
183	20	206	29
184	28	207	10
185	16	208	9
186	5	209	4
187	23	210	3
188	26	211	30
189	21	212	26
190	76	213	17
191	18	214	22
192	12	215	6
193	9	216	7
194	31	217	16
195	9	218	22
196	14	219	26
197	16	220	11

APPENDIX I A-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
221	13	244	30
222	8	245	33
223	13	246	11
224	11	247	18
225	42	248	26
226	5	249	28
227	14	250	30
228	30	251	43
229	5	252	24
230	26	253	12
231	31	254	9
232	24	255	22
233	17	256	18
234	21	257	10
235	22	258	6
236	13	259	38
237	25	260	5
238	12	261	31
239	13	262	23
240	19	263	11
241	13	264	31
242	13	265	5
243	33	266	47

APPENDIX I A-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
267	6	290	9
268	14	291	26
269	8	292	19
270	33	293	25
271	20	294	13
272	18	295	11
273	29	296	16
274	18	297	30
275	10	298	37
276	23	299	57
277	19	300	44
278	32		
279	7		
280	21		
281	17		
282	29		
283	46		
284	38		
285	46		
286	18		
287	49		
288	14		
289	33		

APPENDIX I B

Numbers of Words in Individual Sentences of the Sample from The Ambassadors.

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
1	27	18	11
2	31	19	45
3	39	20	43
4	13	21	54
5	17	22	25
6	31	23	59
7	34	24	61
8	69	25	59
9	44	26	13
10	43	27	21
11	15	28	15
12	25	29	18
13	24	30	8
14	46	31	21
15	51	32	41
16	31	33	14
17	37	34	7

APPENDIX I B-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
35	8	58	58
36	9	59	36
37	6	60	28
38	10	61	28
39	5	62	22
40	5	63	56
41	9	64	25
42	32	65	39
43	28	66	47
44	46	67	22
45	23	68	29
46	66	69	27
47	28	70	81
48	24	71	39
49	29	72	26
50	43	73	60
51	39	74	27
52	76	75	24
53	62	76	18
54	26	77	18
55	21	78	14
56	37	79	20
57	48	80	31

APPENDIX I B-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
81	15	104	35
82	27	105	51
83	26	106	25
84	64	107	36
85	16	108	51
86	26	109	62
87	40	110	36
88	21	111	48
89	12	112	48
90	21	113	34
91	9	114	37
92	21	115	21
93	29	116	25
94	41	117	24
95	41	118	55
96	35	119	29
97	46	120	27
98	59	121	26
99	21	122	26
100	24	123	22
101	19	124	22
102	28	125	18
103	45	126	7

APPENDIX I B-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
127	39	150	23
128	10	151	33
129	3	152	12
130	6	153	14
131	7	154	9
132	11	155	8
133	39	156	42
134	3	157	9
135	7	158	13
136	46	159	7
137	16	160	14
138	19	161	3
139	17	162	16
140	15	163	14
141	19	164	12
142	22	165	6
143	40	166	2
144	32	167	8
145	42	168	18
146	27	169	11
147	19	170	42
148	21	171	49
149	30	172	23

APPENDIX I B-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
173	61	196	22
174	51	197	50
175	46	198	49
176	50	199	73
177	98	200	24
178	38	201	69
179	55	202	17
180	19	203	18
181	22	204	18
182	27	205	8
183	91	206	6
184	30	207	46
185	44	208	39
186	49	209	43
187	15	210	22
188	32	211	75
189	21	212	52
190	59	213	31
191	22	214	33
192	22	215	38
193	42	216	18
194	37	217	50
195	53	218	29

APPENDIX I B-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
219	22	242	57
220	18	243	31
221	45	244	36
222	77	245	36
223	21	246	17
224	26	247	39
225	11	248	13
226	38	249	45
227	87	250	28
228	14	251	21
229	22	252	30
230	27	253	18
231	11	254	13
232	45	255	25
233	20	256	31
234	31	257	47
235	30	258	41
236	14	259	30
237	45	260	43
238	45	261	26
239	21	262	36
240	52	263	52
241	22	264	22

APPENDIX I B-Continued

Sentence Number	Numbers of Words	Sentence Number	Numbers of Words
265	52	288	45
266	39	289	35
267	31	290	34
268	43	291	40
269	34	292	36
270	13	293	37
271	4	294	14
272	22	295	6
273	3	296	3
274	3	297	17
275	3	298	7
276	7	299	13
277	17	300	21
278	4		
279	7		
280	11		
281	16		
282	38		
283	18		
284	46		
285	24		
286	12		
287	21		

APPENDIX II A

Propositional Reductions of Paragraphs from Henry James, The American (Boston: Houghton and Osgood, 1877), with a Logical Diagram for each.

Paragraph, page 6. "The young lady's aptitude. . ."

Propositional Reduction

1. The young lady was a skilled actress.
2. The young lady asked the gentleman if he spoke French.
3. The young lady took the gentleman's guidebook.
4. The young lady wrote a number in the guidebook.
5. The young lady handed back the guidebook and picked up her palette.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.	(+)			
4.		(=)		
5.		(=)		

Paragraph, page 29. "Newman was sitting sidewise. . ."

Propositional Reduction

1. Newman was sitting in his chair.
2. Newman smiled at his companion.

APPENDIX II A-Continued

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			

Paragraph, page 60. "Newman had been accompanied. . ."

Propositional Reduction

1. Newman went on his errand with suspicion.
2. Newman presented his card to a man at the door.
3. Newman assumed the young man, whom he liked immediately, was Madame de Cintré's brother.
4. The young man had inspected Newman.
5. An older man in evening dress appeared at the door.
6. The older man examined Newman.
7. "Madame de Cintré," the younger man repeated.
8. The older man took Newman's card, looked at it, looked at Newman, and said: Madame de Cintré is not at home."

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		
4.		(=)		
5.	(+)			
6.		(=)		
7.	(+)			
8.		(=)		

APPENDIX II A-Continued

Paragraph, page 87. "At the outset, on his leaving Paris, . . ."

Propositional Reduction

1. At the beginning of his journey, Newman possessed a casual curiosity.
2. Newman believed Europe was made for him.
3. Newman's desire to improve his mind did not include introspection.
4. Newman placed comfort above responsibility.
5. Newman was unconscious of social pressure.
6. Newman distrusted social standards.
7. Newman's standard was his own prosperity.
8. Newman's highest principle was a judicious enjoyment of each experience.
9. Newman approached traveling in a businesslike way.
10. Newman enjoyed his journey.
11. Newman planned nothing but saw everything in: Belgium, Holland, the Rhineland, Switzerland, Northern Italy.
12. The guides found Newman an excellent subject.
13. Newman kept himself readily available.
14. When an excursion was proposed, Newman ordered light refreshment.
15. Newman might have invited the guide to share his refreshment.
16. Newman rose and spoke to the guide.
17. Newman always accepted an offered excursion.
18. Newman and his guide drove to the sight.

APPENDIX II A-Continued

19. Newman viewed each sight impartially.

20. Newman viewed the sights without distinguishing their varying quality.

21. Newman's tour was simply a pastime.

22. Newman had been affected by some sights.

23. Some sights gave Newman a sense of recreation.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(=)		
4.		(=)		
5.		(=)		
6.		(=)		
7.		(!)		
8.		(=)		
9.		(+)		
10.		(=)		
11.		(=)		
12.		(+)		
13.		(=)		
14.		(=)		
15.		(=)		
16.		(=)		
17.		(=)		

APPENDIX II A-Continued

	A	B	C	D
18.		(=)		
19.		(=)		
20.		(=)		
21.		(+)		
22.	(-)			
23.		(=)		

Paragraph, page 139. "During the next three weeks. . ."

Propositional Reduction

1. Valentin de Bellegarde and Newman became friends.
2. Newman saw Valentin as the ideal Frenchman.
3. Newman appreciated Valentin's qualities.
4. Newman and Valentin attracted each other by their dissimilar backgrounds.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		
4.	(+)			

Paragraph, page 155. "Valentin had been looking at him. . ."

Propositional Reduction

1. Valentin had been looking at Newman with expectancy.
2. Valentin kept looking at Newman.
3. Valentin checked an impulse to reveal his feelings.

APPENDIX II A-Continued

4. Valentin surpressed his hilarity.

5. Valentin's expression was one of polite sobriety.

6. Valentin's face had momentarily reflected surprise before politeness covered it.

7. Valentin did not know what to do.

8. Valentin stood up, still looking at Newman.

9. Valentin took a long time to speak,

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(+)		
4.		(0)		
5.		(=)		
6.		(=)		
7.		(+)		
8.		(+)		
9.		(=)		

Paragraph, page 186. "Madame de Bellegarde stared; . . ."

Propositional Reduction

1. Madame de Bellegarde stared at Newman.

2. Newman looked around the room.

3. The proper response did not occur to Newman.

APPENDIX II A-Continued

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.	(+)			

Paragraph, page 232. "'Not better than Mr. Newman,'. . ."

Propositional Reduction

1. Newman led Madame de Bellegarde into the drawing room.
2. Newman looked at the Marquis and Valentin.
3. Valentin was kissing ladies' hands.
4. Madame de Bellegarde beckoned to the Marquis.
5. Madame de Bellegarde's boudoir offered privacy.
6. Madame de Bellegarde stood with hand on her son's arm.
7. Madame de Bellegarde embodied dignity and authority.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(=)		
4.		(=)		
5.	(+)			
6.	(+)			
7.		(=)		

APPENDIX II A-Continued

Paragraph, page 242. "Bent, at any rate, on possession, . . ."

Propositional Reduction

1. Newman was interested in all topics.
2. Newman was never bored.
3. Newman's silences were enigmatic.
4. The Marquise Urbain told Newman that he controlled the conversation without entering it.
5. An uninvolved director angered the Marquise.
6. The Marquise wished to get Newman into the conversation.
7. Newman was acquiring new impressions.
8. Newman told Madame de Cintré stories about America.
9. Madame de Cintré seemed mildly beguiled.
10. Newman guessed Madame de Cintré wished to communicate with him.
11. Madame de Cintré desire to communicate with Newman was not included in Mrs. Tristram's description of her.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(0)			
3.	(+)			
4.		(=)		
5.	(+)			
6.		(=)		

APPENDIX II A-Continued

	A	B	C	D
7.	(+)			
8.	(+)			
9.		(=)		
10.	(+)			
11.		(=)		

Paragraph, page 257. "'I do believe you keep, sir!'. . ."

Propositional Reduction

1. Mrs. Bread curtsied and departed.
2. Madame de Cintré entered.
3. Madame de Cintré asked Newman who had just left.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		

Paragraph, page 317. "M. de Bellegarde looked about him . . ."

Propositional Reduction

1. The Marquis looked around.
2. The salon was filling with people.
3. The women were festively dressed.
4. Few men present wore uniforms.
5. The company represented Madame de Bellegarde's social circle.

APPENDIX II A-Continued

6. Newman took a sympathetic view of the company.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(=)		
4.		(=)		
5.		(=)		
6.	(+)			

Paragraph, page 362. "Mrs. Bread hesitated, . . ."

Propositional Reduction

1. Mrs. Bread hesitated.
2. Mrs. Bread led Newman upstairs.
3. Mrs. Bread paused and looked at Newman.
4. Mrs. Bread went to Madame de Cintré's apartment.
5. Newman followed Mrs. Bread.
6. Newman entered Madame de Cintré's room.
7. Madame de Cintré stood in the middle of the room.
8. The Marquis and Madame de Bellegarde were in the room.
9. Newman sensed evil.
10. Newman took Madame de Cintré's hand.

Logical Diagram

	A	B	C	D
1.	( )			

APPENDIX II A-Continued

	A	B	C	D
2.		(=)		
3.		(=)		
4.		(=)		
5.		(=)		
6.		(=)		
7.		(=)		
8.		(=)		
9.	(+)			
10.	(+)			

Paragraph, page 375. "He didn't immediately start. . ."

Propositional Reduction

1. Newman was too stunned to start immediately.
2. Newman walked aimlessly.
3. Newman was outraged.
4. Newman had been thwarted for the first time.
5. Losing Madame de Cintré affronted Newman's pride and happiness.
6. Newman lost Madame de Cintré through the interference of her mother and brother.
7. The situation was preposterous and pitiful.
8. Newman spent little thought on the treachery of the Marquis and Madame de Bellegarde.
9. Newman was unable to understand the treachery of Madame de Cintré.
10. Madame de Cintré had told Newman she was happy at the prospect of their marriage.

APPENDIX II A-Continued

11. Newman questioned Madame de Cintré's change.

12. Newman feared that Madame de Cintré had really changed.

13. Newman's admiration for Madame de Cintré convinced him that she had really changed.

14. Newman felt that Madame de Cintré was not false but unhappy.

15. Newman walked aimlessly.

16. Newman was in the suburb of Auteuil.

17. Newman stopped, then returned the way he had come.

18. Newman's walk brought him near Mrs. Tristram's house.

19. Newman went to Mrs. Tristram's house.

20. Mrs. Tristram knew why Newman had come.

21. Newman sat down.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(-)			
3.	(+)			
4.		(=)		
5.		(0)		
6.		(=)		
7.		(+)		
8.		(=)		
9.		(=)		
10.		(=)		
11.		(=)		

APPENDIX II A-Continued

	A	B	C	D
12.		(+)		
13.		(0)		
14.		(=)		
15.	(+)			
16.		(=)		
17.		(=)		
18.		(=)		
19.		(=)		
20.	(+)			
21.	(+)			

Paragraph, page 428. "She led Newman into the great drawing-room. . ."

Propositional Reduction

1. Mrs. Bread showed Newman into the drawing-room and took his message.
2. Newman waited.
3. The Marquis and his mother came in.
4. The Marquis and his mother now appeared evil to Newman.
5. Madame de Bellegarde and her son looked perturbed.
6. Madame de Bellegarde and her son were annoyed by Newman's presence.
7. Madame de Bellegarde and her son glared at Newman.
8. Newman felt chilled.

APPENDIX II A-Continued

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(=)		
4.	(+)			
5.	(+)			
6.	(0)			
7.		(=)		
8.	(+)			

Paragraph, page 463. "She went in, and his half-hour. . ."

Propositional Reduction

1. Newman waited in the lane for Mrs. Bread.
2. Newman had plenty to think about.
3. Mrs. Bread returned with a note for Newman.
4. Newman read the note.
5. Newman felt grateful for M. Nioche's instructions.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.	(+)			
4.		(=)		
5.	(+)			

APPENDIX II A-Continued

Paragraph, page 487. "Shortly after this Madame Urbain walked. . ."

Propositional Reduction

1. Madame Urbain and her little girl walked away.
2. Newman sat.
3. Newman's resentment had been rearoused.
4. Newman waited.
5. Madame Urbain returned with her little girl, her footman, her husband and his mother.
6. Newman sat unmoved as Madame Urbain, her little girl, her footman, her husband and his mother approached.
7. Newman characteristically controlled his passion.
8. Newman's principles kept his passion in check.
9. Newman rose.
10. The Marquis had seen Newman.
11. Newman stepped in front of the Marquis and his mother.
12. The Marquis and his mother looked at Newman with disgust.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.		(+)		
5.		(=)		

APPENDIX II A-Continued

	A	B	C	D
6.		(=)		
7.	(+)			
8.	(0)			
9.		(+)		
10.		(=)		
11.		(=)		
12.	(+)			

Paragraph, page 512. "Mrs. Tristram made no immediate rejoinder, . . ."

Propositional Reduction

1. Mrs. Tristram spoke with an artificial smile.

Logical Diagram

	A	B	C	D
1.	( )			

Paragraph, page 534. "Going home, he said to Mrs. Bread. . ."

Propositional Reduction

1. Newman told Mrs. Bread to repack his portmanteau.
2. Mrs. Bread was disappointed by his announced departure.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			

APPENDIX II A-Continued

Paragraph, page 523. "Newman turned away; . . ."

Propositional Reduction

1. Newman turned away.
2. M. Nioche stood by.
3. M. Nioche was waiting to vindicate himself.
4. Newman bent his head to hear what the old man had to say.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.		(=)		

Paragraph, page 126. "One evening very late, . . ."

Propositional Reduction

1. Newman's servant brought him Valentin de Bellegarde's card.
2. Newman found Valentin looking around the room.
3. Count Valentin's face expressed amusement.
4. Newman felt drawn to Valentin.
5. Newman wished to share Valentin's amusement.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		

APPENDIX II A-Continued

	A	B	C	D
3.		(+)		
4.		(+)		
5.		(=)		

APPENDIX II B

Propositional Reductions of Paragraphs from Henry James, The Golden Bowl, 2 vols. (New York: Charles Scribner's Sons, 1904), with a Logical Diagram for each.

Volume I. Paragraph, page 4. "He had been pursuing. . ."

Propositional Reduction

1. The justification of the Prince's pursuit of Miss Verver unsteadied him.

2. The success of the Prince's pursuit of Miss Verver sobered him.

3. The Prince had regular features, dark blue eyes, and a dark brown mustache.

4. The Prince felt the finality of his commitment.

5. The Prince felt the finality.

6. The lawyers had just set the Prince's near marriage date.

7. Calderoni had represented the Prince at the marriage settlement and found Mr. Verver generous.

8. The Prince appreciated Calderoni's presence.

9. The Prince intended to be a good son-in-law.

10. The Prince thought comfortably in English.

11. The Prince feared that the future might demand of him a greater use of the vernacular.

12. The Prince was unable to speak English worse, even to please Miss Verver.

13. The Prince had intimated that French was his vernacular.

APPENDIX II B-Continued

14. Miss Verver interpreted the Prince's statement as a slight on her cleverness and her French.

15. The Prince genially said that he would practice American to talk with Mr. Verver.

16. The Prince said that Mr. Verver had a good command of American.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.	(+)			
5.	(0)			
6.	(!)			
7.	(+)			
8.		(=)		
9.	(+)			
10.	(+)			
11.		(=)		
12.		(=)		
13.		(=)		
14.		(=)		
15.		(=)		
16.		(=)		

I. Paragraph, page 46. "It had been said as a joke,. . ."

APPENDIX II B-Continued

Propositional Reduction

1. The silent wait turned to seriousness.

2. The Prince had been considering the case.

3. A girl guest was a complication.

4. Mrs. Assingham was right.

5. The two young women had been and still were good friends.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(!)		
3.		(=)		
4.		(=)		
5.		(+)		

I. Paragraph, page 36. "'Sophisticated as I may appear' . . ."

Propositional Reduction

1. Mrs. Assingham had found sympathy her best resource.

2. Sympathy was Mrs. Assingham's avocation.

3. Mrs. Assingham had two holes in her life.

4. The gaps were: want of children and want of wealth.

5. In time, sympathy and curiosity answered the want of children, Mr. Assingham's economy the want of wealth.

6. Colonel Bob's retirement from the army allowed him to concentrate on economy.

APPENDIX II B-Continued

7. Mr. and Mrs. Assingham's marriage of an English gentleman to an American lady was thought to have been unique and original.

8. Mrs. Assingham accepted the view of her marriage as unique, although she knew of numerous historical precedents.

9. Bob Assingham had originated his marriage to Fanny.

10. Mrs. Assingham maintained her cleverness to do Bob credit.

11. Mrs. Assingham realized that the uniqueness of her marriage demanded cleverness of her.

12. Mrs. Assingham's cleverness was tested by the Prince's next remarks.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.		(=)		
5.		(=)		
6.	(+)			
7.	(+)			
8.		(=)		
9.	(+)			
10.	(+)			
11.		(=)		
12.	(-)			

APPENDIX II B-Continued

I. Paragraph, page 59. "It determined in him, . . ."

Propositional Reduction

1. Charlotte's statement determined the Prince to speak in a way which he had previously considered as indiscreet.

2. The lead Charlotte had given the Prince made speaking easy.

3. The Prince and Charlotte were brave.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			

I. Paragraph, page 143. "It was during his first visit to Europe. . ."

Propositional Reduction

1. Collecting became Mr. Verver's sole interest on his second visit to Europe.

2. On his first trip to Europe Mr. Verver had bought only dresses and jewels for his bride.

3. Mr. Verver remembered the finery as evidence of his and his bride's bewilderment.

4. The memory of the purchases caused Mr. Verver to wince.

5. Mr. Verver did not like to remember his honeymoon trip to Europe.

6. Mr. Verver now viewed his late wife's innocent perversities with gentleness.

7. Mr. Verver's love for his wife had temporarily coarsened his intelligence.

APPENDIX II B-Continued

8. Mr. Verver had then adopted his wife's tastes.

9. Mr. Verver wondered how his tastes would have developed had Mrs. Verver not died.

10. Mrs. Verver might have led his tastes astray.

11. Mr. Verver might have been able to educate his wife's tastes.

12. Mr. Verver thought not.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(-)			
3.		(=)		
4.		(=)		
5.		(=)		
6.		(=)		
7.	(+)			
8.		(=)		
9.	(+)			
10.		(=)		
11.	(-)			
12.		(=)		

I. Paragraph, page 231. "He had talked to her. . ."

Propositional Reduction

1. Mr. Verver and Charlotte spent a week in Paris.

2. Mr. Verver had written to Maggie and she telegraphed a reply from Rome.

APPENDIX II B-Continued

3. Mr. Verver had found the letter difficult to write.

4. Mr. Verver and Charlotte's relationship had altered since their talk.

5. Delicacy characterized Mr. Verver and Charlotte's relationship.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		
4.	(+)			
5.		(=)		

I. Paragraph, page 254. "Charlotte had for a moment. . ."

Propositional Reduction

1. Charlotte was tempted to confide in Mrs. Assingham.

2. Mrs. Assingham might expect and want Charlotte's confidence.

3. Charlotte realized that Mr. Assingham had met his wife after seeing Charlotte and the Prince together.

4. Mr. Assingham had aroused his wife's curiosity about Charlotte and the Prince.

5. Charlotte knew that Mr. and Mrs. Assingham would treat her innocent relationship with the Prince as amusing gossip.

6. The Prince had left Charlotte with Sir John Brinder.

7. Fanny and an acquaintance of Sir John arrived simultaneously.

APPENDIX II B-Continued

8. Charlotte had allowed Fanny to arrange a private conversation.

9. The situation seemed ideal for Charlotte to confide in Fanny.

10. Charlotte's point was clear.

11. Charlotte had decided on her point unaided.

12. To make the point to Fanny would benefit Charlotte.

13. The direction was that of Charlotte's greater freedom.

14. Faced with Mrs. Assingham's open interest, Charlotte hesitated.

15. Charlotte carefully began the important conversation.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.		(=)		
5.		(=)		
6.	(+)			
7.		(=)		
8.	(+)			
9.		(=)		
10.	(+)			
11.		(=)		
12.		(=)		

APPENDIX II B-Continued

	A	B	C	D
13.		(=)		
14.	(-)			
15.	(-)			

I. Paragraph, page 172. "He gave, none the less, no start. . ."

Propositional Reduction

1. Mr. Verver was not startled.
2. Mr. Verver would not hold out.
3. Mr. Verver looked as if he would hold out a long time.
4. Despite Mr. Verver's unimposing stature, he had presence.
5. Mr. Verver's strength resided within.
6. Mr. Verver was subtle.
7. Mr. Verver was a detached observer of life.
8. Mr. Verver was slightly taller than his daughter, and heavier.
9. Mr. Verver had thinning hair and a beard.
10. Mr. Verver's eyes were the dominant feature in his plain face.
11. Mr. Verver's eyes suggested penetration and scope.
12. Mr. Verver's eyes were: blue, small, youthful, beautiful, and mysterious.
13. Mr. Verver's eyes always impressed and involved his interlocutors.
14. The least obtrusive part of Mr. Verver's appearance was his dress.

APPENDIX II B-Continued

15. Mr. Verver wore, every day: a black "cut away" coat, checkered trousers, blue satin necktie, a white duck waistcoat.

16. Mr. Verver would agree to marry if his daughter thought it a good idea.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.	(-)			
4.	(+)			
5.		(=)		
6.		(=)		
7.		(=)		
8.	(+)			
9.		(=)		
10.		(=)		
11.		(=)		
12.		(=)		
13.		(=)		
14.	(+)			
15.		(=)		
16.	(-)			

I. Paragraph, page 316. "And so for a minute. . ."

Propositional Reduction

1. The Prince and Charlotte stood together in their most intimate moment yet.

APPENDIX II B-Continued

2. The Prince and Charlotte embraced silently.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(0)			

I. Paragraph, page 374. "There might, for that matter, . . ."

Propositional Reduction

1. Mrs. Assingham sensed her husband's awareness of her situation.

2. Mrs. Assingham had imparted a sensitivity to Mr. Assingham gently.

3. Mrs. Assingham knew Mr. Assingham did not need to be advised of the facts.

4. Mr. Assingham was not committed to awareness by the facts.

5. Mr. Assingham had kept himself aware of his wife.

6. Mr. Assingham had kept himself aloof but ready to aid his wife.

7. If Mrs. Assingham had had difficulties, Mr. Assingham would have had to rescue her.

8. Mrs. Assingham nearly needed to be rescued by her husband.

9. Mr. Assingham was ready to rescue his wife.

10. Mr. Assingham perceived his wife was getting out of her difficulties on her own.

11. Mr. Assingham watched his wife recover.

12. Mr. Assingham recognized the moment his wife was out of difficulty.

APPENDIX II B-Continued

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.	(+)			
4.		(=)		
5.	(+)			
6.		(=)		
7.		(=)		
8.		(=)		
9.		(=)		
10.	(+)			
11.		(=)		
12.		(=)		

Volume II. Paragraph, page 7. "Moving for the first time. . ."

Propositional Reduction

1. The Princess realized that the false position she was in was a result of indecision.

2. The Princess tried to pretend everything was all right.

3. Despite her pretence that all was well, the Princess suspected it was not.

4. The Princess felt excitement and a necessity to conceal that excitement.

5. The Princess was greatly occupied in concealing her excitement.

APPENDIX II B-Continued

6. The Princess was absorbed in her secret excitement.

7. The Princess's excitement concerned both her discomfort and her passion.

8. The Princess knew that passion involves pain.

9. The Princess knew she loved her husband, but became aware of the possibility of an even greater passion for him.

10. The Princess desired a greater passion for her husband to develop, if possible.

11. If no person were imposed upon, the Princess felt she could fittingly allow herself a great passion for her husband.

12. The Princess realized her passions had not been strengthened by steady use.

13. The Princess would give her passions full scope.

14. The Princess would indulge her capacity for passion at every opportunity.

15. The Princess would find her correct role in the exercise of her passions.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		
4.	(+)			
5.	(0)			
6.	(0)			
7.		(=)		
8.	(+)			

APPENDIX II B-Continued

	A	B	C	D
9.		(=)		
10.		(!)		
11.		(0)		
12.		(=)		
13.		(=)		
14.		(0)		
15.		(0)		

II. Paragraph, page 74. "This last was a danger. . ."

Propositional Reduction

1. Maggie had felt her communion with her father to be more intimate than any other.

2. Maggie and her father must realize, she felt, their communion, and find a way to discuss it.

3. Maggie and her father had realized their intimate communion.

4. It was false to believe Maggie and her father's intimate communion was merely a new aspect of their old relationship.

5. Mr. Verver was disturbed by the new communion between him and his daughter.

6. Maggie and her father had to accept the new communication without discussion if it was to survive.

7. Maggie must accept her father as a distinct individual.

Logical Diagram

	A	B	C	D
1.		( )		

APPENDIX II B-Continued

	A	B	C	D
2.		(=)		
3.		(0)		
4.		(=)		
5.		(=)		
6.		(=)		
7.		(=)		

II. Paragraph, page 36. "By the end of a week, . . ."

Propositional Reduction

1. Maggie felt herself beautifully treated by Charlotte.

2. Maggie's feeling that Charlotte's reaction was not quite the success it ought to have been was like her feeling about Amerigo's demonstrations.

3. Maggie retained an impression of Charlotte's uncertainty.

4. Maggie had met Charlotte with an idea, as she had met Amerigo with a sentiment.

5. Maggie felt she had affected Charlotte and Amerigo in the same way.

6. The comparison of Charlotte's and Amerigo's reactions haunted Maggie.

7. Maggie saw the same reaction to her in Charlotte and Amerigo.

8. Maggie saw the same reaction to her desire for communication in Amerigo and Charlotte.

9. Maggie felt herself in the same role with Charlotte as with her husband.

APPENDIX II B-Continued

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		
4.	(+)			
5.		(=)		
6.		(0)		
7.		(0)		
8.		(0)		
9.		(0)		

II. Paragraph, page 17. "He hadn't in any way challenged her, . . ."

Propositional Reduction

1. After hesitating, the Prince had come forward and taken Maggie into his arms.

2. The Prince had overcome his hesitation without Maggie's help.

3. Maggie had been unable to explain her own hesitation and agitation.

4. Had the Prince questioned Maggie, she would have spoken freely.

5. Maggie felt anything she said to the Prince would have ultimately threatened the equilibrium of their relationship.

6. The delicate equilibrium of Maggie's relationship with the Prince was of prime importance.

7. Both Maggie and Amerigo feared to upset the equilibrium of their relationship.

APPENDIX II B-Continued

8. Maggie and Amerigo were brought closer together by their mutual awareness of and fear for the delicate equilibrium of their relationship.

9. Maggie desired to explain her behavior to the Prince in terms of their mutual concern for the equilibrium of their relationship.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.	(+)			
4.		(=)		
5.		(=)		
6.	(+)			
7.	(!)			
8.		(=)		
9.		(=)		

II. Paragraph, page 125. "She had held out her arms. . ."

Propositional Reduction

1. Maggie threw herself into Mrs. Assingham's offered arms.

2. "Impossible, impossible," Maggie replied, and burst into tears and cried until Mrs. Assingham did, too.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		

APPENDIX II B-Continued

II. Paragraph, page 160. "Maggie spoke this. . ."

Propositional Reduction

1. Maggie's simple speech made Fanny aware again of Maggie's appeal.

2. Maggie and Fanny understood that to confide in Fanny was to enlist her aid.

3. Fanny heard Maggie's account of recent events.

4. Mr. Crichton had wanted to take Maggie home after the show and luncheon.

5. Maggie had wanted the freedom of wandering home alone.

6. Maggie had left to wander home leisurely.

7. Maggie came to four unfamiliar shops on her wanderings.

8. Maggie was partly guided by a past remark of Charlotte's about "funny little fascinating" shops in Bloomsbury.

9. Maggie's recollection of Charlotte's remark was evidence of the weight of Charlotte's remarks for Maggie.

10. Maggie's visit to the museum had somehow put her at ease despite past disappointments.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.	(+)			
4.		(=)		
5.		(=)		

APPENDIX II B-Continued

	A	B	C	D
6.		(=)		
7.		(=)		
8.		(=)		
9.		(!)		
10.	(+)			

II. Paragraph, page 188. "Left with her husband, . . ."

Propositional Reduction

1. Maggie wished not to see her husband's face for a moment.
2. Maggie had seen the surprise in Amerigo's face when he entered.
3. The Prince's face when he entered reminded Maggie of his face when he returned late from Matcham.
4. Maggie had recognized the Prince had put on a face for her.
5. The Prince's face had reflected his awareness.
6. The Prince did not see the symbolism of the pieces of the broken bowl.
7. The Prince's face had shown pain at the violence of the scene.
8. Maggie wanted to ignore the pain in the Prince's expression.
9. Maggie wished she did not have to acknowledge her new awareness.

Logical Diagram

	A	B	C	D
1.	( )			

APPENDIX II B-Continued

	A	B	C	D
2.		(=)		
3.			(X)	
4.		(=)		
5.		(=)		
6.	(+)			
7.	(+)			
8.		(=)		
9.	(+)			

II. Paragraph, page 214. "The peace, it must be added, . . ."

Propositional Reduction

1. The peace between Maggie and Amerigo was animated by the presence of "company."

2. The participants enjoyed the animation of the gathering.

3. The participants eagerly anticipated a visit from Mrs. Rance and the Lutches.

4. The situation caused Maggie to reflect on the year since a similar situation prevailed.

5. Maggie considered significant the new attitude toward Kitty and Dotty.

6. Maggie had chosen her guests to duplicate the situation at Matcham of a year ago.

7. Maggie felt justified in using the same social situation to illuminate her family's personal relationships.

8. Maggie had set up a social situation in which Charlotte and Amerigo could successfully function.

APPENDIX II B-Continued

9. Maggie wanted the social situation to testify to the undisturbed surface of their lives.

10. The social situation was designed to prevent any of its company deviating from their social roles.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(=)		
4.	(+)			
5.		(=)		
6.		(=)		
7.		(!)		
8.	(+)			
9.		(!)		
10.				(:)

II. Paragraph, page 275. "At this it hung before her. . ."

Propositional Reduction

1. Maggie sensed she had never had so good an opportunity to speak to her concerned father.

2. The subject of Maggie and Mr. Verver's vigilance lay vulnerable between them.

3. Maggie and her father were both afraid to open the subject.

4. Maggie knew her father was discovering her certainty.

5. The strain of Maggie and her father's mutual silence affected Maggie.

APPENDIX II B-Continued

6. Maggie felt the rightness of her action.

7. Maggie resolved to act.

8. Maggie knew she had controlled herself.

9. Mr. Verver's warning had made Maggie control herself.

10. If Maggie didn't speak now, Mr. Verver knew she would not confide in him.

11. Maggie felt recovered and in control of the conversation.

12. Maggie was aware she could force her father to give himself away.

13. Maggie was aware of what she and her father were doing.

14. Mr. Verver was offering himself as a sacrifice to his daughter.

15. Maggie felt cold when she realized her father's plan.

16. Mr. Verver's attitude made Maggie aware that a problem existed.

17. Maggie could safely name Charlotte.

Logical Diagram

	A	B	C	D
1.	( )			
2.	(+)			
3.		(=)		
4.	(+)			
5.	(+)			
6.	(+)			

APPENDIX II B-Continued

	A	B	C	D
7.				(:)
8.	(+)			
9.		(!)		
10.		(=)		
11.		(=)		
12.		(0)		
13.		(0)		
14.		(=)		
15.		(=)		
16.		(=)		
17.	(+)			

II. Paragraph, page 352. "She couldn't have been sure . . ."

Propositional Reduction

1. The Prince took Maggie's speech seriously.
2. Maggie was touched by the sincerity of the Prince's look.
3. The Prince's reaction made Maggie aware of his great simplicity.
4. Maggie recognized in the Prince's sincerity a respect for her ideas.
5. The Prince considered the situation against the background of Maggie's ideas.
6. Maggie knew the Prince considered the situation in terms of his new understanding of her.
7. The Prince had been trying to find out Mr. Verver's opinion of him.

APPENDIX II B-Continued

8. The Prince had failed to find out Mr. Verver's opinion of him.

9. The Prince knew only that Charlotte was in pain.

10. The Prince was baffled but impressed by Maggie and Mr. Verver's plan.

11. Maggie made the Prince feel that taste might not be important.

12. Maggie felt she should make use of the Prince's attention.

13. The Prince answered Maggie's last remark.

14. The Prince looked at Maggie.

Logical Diagram

	A	B	C	D
1.	( )			
2.		(=)		
3.		(0)		
4.		(=)		
5.		(=)		
6.		(0)		
7.	(+)			
8.	(0)			
9.		(=)		
10.	(+)			
11.	(+)			
12.	(+)			
13.	(+)			
14.		(=)		

APPENDIX III A

Numbers of Sentences in Individual Paragraphs Sampled in The American.

Paragraph Number	Numbers of Sentences	Paragraph Number	Numbers of Sentences
1	5	11	6
2	2	12	10
3	8	13	21
4	23	14	8
5	4	15	5
6	9	16	12
7	3	17	1
8	7	18	12
9	11	19	4
10	3	20	5

APPENDIX III B

Numbers of Sentences in Individual Paragraphs Sampled in The Golden Bowl.

Paragraph Number	Numbers of Sentences	Paragraph Number	Numbers of Sentences
1	16	11	15
2	5	12	7
3	12	13	9
4	3	14	9
5	12	15	2
6	5	16	10
7	15	17	9
8	16	18	10
9	2	19	17
10	12	20	14

APPENDIX IV A

Propositional Reductions of Paragraphs from H. G. Wells, Tono-Bungay (New York: Modern Library, 1935).

Paragraph A. Page 87. "It is a foolish community. . ."

Propositional Reduction

1. A society that houses useful classes in squalor is foolish.

2. It is not social economy to use up old women's savings.

3. English society is socially uneconomic and foolish.

Paragraph B. Page 239. "Marion and I had arrived. . ."

Propositional Reduction

1. Marion and I [the narrator] had arrived a little estranged.

2. Marion and I had had a dispute.

3. Marion had felt that I was underdressed.

4. I gave in resentfully.

5. Marion's and my old quarrels were trivial.

6. Marion's and my old quarrels are sorrowful to recall.

7. Marion's and my old quarrels grow more sorrowful to recall as I grow older.

APPENDIX IV A-Continued

Paragraph C. Page 349. "That evening I talked with my uncle. . ."

Propositional Reduction

1. I talked with my uncle in the Hardingham for the last time.
2. The atmosphere of the Hardingham had altered.
3. Journalists had replaced courtiers.
4. Ropper was still there.
5. I found Ropper alone in the inner office.
6. Ropper was looking yellow and deflated.

APPENDIX IV B

Propositional Reductions of Paragraphs from Arnold Bennett, The Old Wives' Tale (New York: Modern Library, 1911).

Paragraph A. Page 86. "Mr. Critchlow and the widow gazed, . . ."

Propositional Reduction

1. Mr. Critchlow and Mrs. Baines looked at the corpse of Mr. Baines.
2. Mr. Critchlow and Mrs. Baines were looking at a vanished era.
3. John Baines had belonged to the past.
4. Mid-Victorian England lay on the mahogany bed.
5. Ideals had passed away with John Baines.
6. Ideals die sorrily, ignobly, while one's head is turned.

Paragraph B. Page 217. "He demonstrated that unless he was allowed. . ."

Propositional Reduction

1. Cyril said he had to stay up to do his homework to keep up in school.
2. Mr. Povey suggested Cyril get up early next morning.
3. The proposal fell flat.
4. Cyril would stay in bed until breakfast was ready.
5. The parlour table was reserved for Cyril's lessons.
6. It became known that "Cyril was doing his lessons."

APPENDIX IV B-Continued

7. Mr. Povey examined Cyril's new text books.

8. Cyril's mother felt he had passed above her into superior areas of knowledge.

Paragraph C. Page 426. "Sophia still possessed about a hundred pounds, . . ."

Propositional Reduction

1. Sophia had money and could have left Paris.

2. Sophia might have left had she seen many others fleeing.

3. Sophia was too busy looking after M. Niepce to flee.

4. Sophia would not leave her furniture.

5. Sophia felt she could become independent.

6. Sophia wished to be independent.

7. Sophia hated the idea of flight.

APPENDIX IV C

Propositional Reductions of Paragraphs from Joseph Conrad, Nostromo (New York: Signet Classics, 1960).

Paragraph A. Page 25. "He had to lower these gentleman. . ."

Propositional Reduction

1. Captain Mitchell lowered the gentlemen out the back as the mob howled in front.

2. Nostromo and his men held off the mob while Captain Mitchell got the men away.

3. Weapons were thrown.

4. Captain Mitchell bore the scar of a thrown weapon.

Paragraph B. Page 169. "But Charles Gould, openly preoccupied now, . . ."

Propositional Reduction

1. Charles Gould did not respond.

2. Charles Gould's impenetrability had meaning.

3. Charles Gould's silence implied strength.

4. Charles Gould's silence had as much meaning as words.

5. Charles Gould's silences spoke eloquently and commanded respect.

6. Charles Gould's silences portended failure for Señor Hirsch.

7. Señor Hirsch felt his timing was wrong.

8. Señor Hirsch was angered by the lost business opportunity.

APPENDIX IV C-Continued

9. The lost business opportunity was the result of political revolutions.

10. Señor Hirsch took a disconcerted leave of Charles Gould.

11. Señor Hirsch murmured.

Paragraph C. Page 335. "As to Captain Mitchell, Nostromo, . . ."

Propositional Reduction

1. Nostromo considered Captain Mitchell generally useless and a fool.

2. Nostromo was becoming tired of having to manage Captain Mitchell.

3. Nostromo had at first enjoyed managing Captain Mitchell.

4. Nostromo was wearied by the pettiness and certain success of managing Captain Mitchell.

5. Nostromo mistrusted Captain Mitchell's tendency to action.

6. Nostromo felt that Captain Mitchell had no judgment.

7. Captain Mitchell could not be trusted to be discreet.

8. Captain Mitchell would talk of impractical action.

9. Nostromo feared Captain Mitchell's intervention.

10. Captain Mitchell had no discretion.

11. Captain Mitchell would betray the treasure.

12. Nostromo decided that the treasure would not be betrayed.